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Maybe You Don't Want To Date Zooey Deschanel After All
Left Brain Meets Right Brain In *Imagining Science*
The City Streets Hit The Road Out Of Town

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REBRANDING THE RIGHT

JULY 30, 2009
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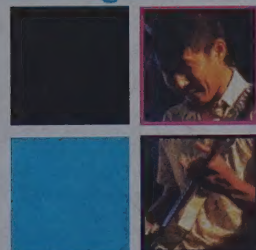
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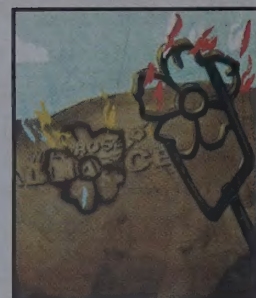
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8 REBRANDING ALBERTA'S RIGHT WING

Would Wildrose Alliance
leadership candidate Danielle
Smith represent real change
for the party?

ILLUSTRATION BY BYRON EGGENSEHWILER



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Alternative Newsweeklies



2009 Mayor's Award winner
Sustained Support Of The Arts



agenda

The Call Of The Wildrose

notes from the editors

Alberta lost one fringe party a few weeks ago when the Greens collapsed, and now a leadership race for the outsiders on the other end of the spectrum is heating up. If Wildrose Alliance leadership candidate **Danielle Smith** has her way, right-wing Albertans may have their first chance in a long while to vote for a female candidate. Angela Brunschot talks to Smith to see if that's the only change she represents.

Elsewhere in the Front, Mariss Weber looks into the world of **adult massage parlours** and the women who work there. They may earn good money, but the psychological toll may not be worth it.

The City Streets have long been one of Edmonton's hardest-working, hardest-rocking bands, but now they're bidding E-town's bars and boulevards farewell in favour of Montreal. Lead

singer Rick Reid sits down with music writer Mike Deane to explain what's luring them eastward. In Film, Luke De Smet and Clara Loginov discuss the new romantic comedy **(500) Days of Summer**. The two leads are definitely swoon-worthy, but can the same be said for the quirky-heavy script? And in Arts, Andrew Paul explores **Adrian Koleric's** toy-filled basement in this week's Studio Visit.



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sunday

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wednesday

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saturday



Aerosmith, Commonwealth Stadium, August 11

AUGUST 2

music | **HATRED OF HUMANITY** You can show up, but this band still won't like you. New City, 9 p.m.

AUGUST 3

roots | **HERITAGE DAY** In the spirit of Heritage Day we recommend you hug at least one person with a different heritage than yourself. Come on! It's a stat holiday — we know you have the time.

AUGUST 4

cd release | **JAPAN-DROIDS** Now that Brian King's stomach is finished exploding, they're back on track with their awesome album *Post-Nothing*, the non-digital version of which hits store shelves today.

AUGUST 5

music | **ANNA BEAUMONT** Finally, a music instructor who walks the walk! If you feel inspired by her performance at Festival Place, Anna can get you started on your own musical career with one of the many classes she teaches. 7:30 p.m.

AUGUST 6

festival | **EDMONTON FOLK MUSIC FESTIVAL** After four days in Gallagher Park, you'll never look at a blue tarpaulin the same way again. www.edmontonfolk-fest.org.

AUGUST 7

music | **DEAD JESUS** This metal band whips us into the Easter spirit every time we see them. Starlite Room, 5:30 p.m.

AUGUST 8

horseplay | **WORLD FAMOUS LIPIZZANER STALLIONS** Graceful as a ballerina, yet powerful as a warrior. Sort of like Jason Statham, but in horse form. Rexall Place.

AUGUST 9

party | **50TH ANNIVERSARY OF THE JOHN WALTER MUSEUM** When they say today will be full of old-fashioned fun, they aren't kidding. John Walter Museum.

AUGUST 10

music | **ROD STEWART** Call us crazy, Rod, but we like your style. Whether it's a leopard-print jacket or a three-piece suit, "You Wear It Well." Rexall Place, 7:30 p.m.

AUGUST 11

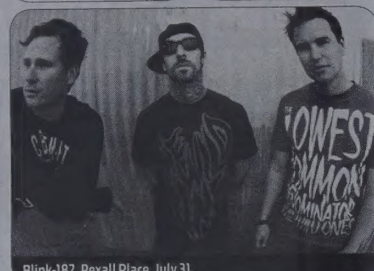
music | **AEROSMITH** Seeing as they were determined to name their rock band after a Sinclair Lewis novel, it's a good thing Steven Perry and the boys didn't go with *Babbitt*. Commonwealth Stadium.

AUGUST 12

music | **SALLY'S KRACKERS** We wish we could win five battles of the bands. Festival Place, 7:30 p.m.

AUGUST 13

festival | **INTERNATIONAL FRINGE THEATRE FESTIVAL** "Start a Revolution" is the theme of this year's Fringe — so why not make the radical step of leaving the beer gardens and attend at least one play this time? www.fringetheatre-adventures.ca.



Blink-182, Rexall Place, July 31

horseplay | August 8



GRACEFUL AS A BALLERINA, YET POWERFUL AS A WARRIOR.
SORT OF LIKE JASON STATHAM, BUT IN HORSE FORM.

see magazine's two-week forecast of events in edmonton

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SEX • MASSAGE GIRLS • BY MARLISS WEBER | 1,636 words

Working Girls With Prada Handbags

THE CITY LICENCES THEM AS "WHOLISTIC PRACTITIONERS," BUT EVERYONE KNOWS "ADULT MASSAGE" CAN INVOLVE PROSTITUTION

I'm sitting in a busy coffee shop on Jasper Avenue on a workday afternoon playing an intriguing game: "Guess the Prostitute." It's not a game I've ever played before, because, to my knowledge, I've never met a prostitute before, and I'm not sure what to expect.

I'm having coffee with a working girl because, frankly, I'm fascinated by the concept. Not that I want to be a working girl. Nor do I think my husband would be OK with it if I was. Or my mother, for that matter. But still, I'm fascinated by what it's like to make a living at the world's oldest profession.

I'm a bit early for our meeting, so I check out every woman who walks into the coffee shop. What do you look for in a prostitute? Are there telltale hooker signs? The woman with the large hoop earrings is dressed pretty provocatively for the office. But she pays for her latte and leaves without making eye contact. Or is it the blonde who's flirting with the barista? I giggle a little when the nice little old lady tries to share a circle of comfy chairs with me. I tell her I'm having a business meeting, and she sits, wisely, in the opposite corner and takes out her knitting.

When my coffee date arrives, I'd never have guessed it would be her. I'll call her Melissa, because she thinks the name is pretty. Melissa is young and sweet-faced, fresh from a spa appointment. She's dynamic and vivacious and we look like two girlfriends hooking up for a chat. She's dressed in jeans and a T-shirt and a fashionable scarf, and she looks about as pure as apple pie and driven snow.

And then she shocks me speechless.

"Yeah, there's this one guy who pays me extra to dress up in a snowsuit and play footsies with him," she says when I ask about her day. "Then there's 'red lipstick guy.' And then there's the guy who asks for my used condoms at the end of the day. Well, let's just say he's not doing shots of vodka."

My mind is officially blown.

But it's just another day for Melissa. She works in an adult massage studio. She's one of the city's hundreds of licensed prostitutes, or "wholistic practitioners," as her licence puts it.



Which I find funny since my reflexologist is also a wholistic practitioner. "Yeah, it's the same licence," she says with a smirk. "But it's certainly not the same job."

The massage parlour business is, for all intents and purposes, legal. But in many cases it can also, for all intents and purposes, be a brothel. Which, considering that the solicitation of sex for money is illegal, seems quite the contradiction. "Yeah, there's a lot of winking and nudging going on at City Hall," Melissa says. "They know exactly what we do, and we do get visited by vice cops who also know exactly what we do, but since we're inside and relatively safe, nobody seems to worry about it too much."

So, what exactly do they do?

"You name it, and you can pay for it, we do it," says Melissa.

The process seems pretty simple. You're a guy, or you're a couple ("Couples are my specialty," says Melissa) and if you don't already know who you want to see before you arrive, you're seated in a nicely appointed waiting room and a bevy of scantily clad beauties are paraded in front of you. You make your choice, she takes you into another room and

locks the door, invites you to take a shower, and then you negotiate exactly what service you require, using all kinds of code. And then you pay.

And do you ever pay. Handjobs run close to \$200, and other services just go up from there. Many of these working girls set their own prices, but there are industry standards, and the girls hate it if they're undercut by one of their own. "The whole system has to adjust if one girl cuts her prices," says Melissa. "And everybody suffers. It's total crap."

But of course, the universal answer to the question "Why do you do it?" is the money. The girls pay a studio rental fee, but then everything they make on top of that fee, including tips that can be as extravagant as trips, cars, and houses, are theirs to keep. Melissa can make upwards of eight grand per month, in a good month.

Yet again, my mind is blown. I confess to her what I make as a writer per month. She looks at me, shocked, and says, "How do you live?"

I don't buy Prada handbags, for a start, which I find out is the key to my "Guess the Prostitute" game. "Check out her purse," says Melissa. "If a young girl is carrying Prada or Louis

Vuitton, she's probably a hooker."

Which doesn't suit my image of prostitution at all. Or big-name bags, for that matter. Aren't hookers drugged-out high school dropouts? Aren't they all caught in the vicious circle of addiction and street life? How can this pretty, fresh-faced girl possibly be who she says she is?

But life hasn't been all Prada for Melissa. She arrived in Edmonton three and a half years ago with a suitcase and \$20 to her name. Just 18 years old, she roomed with a girlfriend, whose abusive boyfriend kicked them both out on the street, with just the clothes on their backs. Young, scared, and with nowhere to go, they found an ad that offered big-time money for adult massage.

"At the time, I had no idea what that meant," she says. "I thought it meant massaging adults — you know, instead of kids. I thought, 'I could do that,' so I gave them a call."

Her innocence was blown when she discovered what adult massage actually meant. But she needed the money, so she went through with it. And she continues to go through with it every day. "You just do it and take the money and run," she says.

MASSAGE cont'd on p. 10

NEWS BRIEF • BY JEFF SAMSONOV

ALBERTA • OILSANDS NEW REPORT ON GREENHOUSE GAS EMISSIONS IN OILSANDS CRUDE

It's not as bad as we thought!

That's the basic conclusion of two reports commissioned by the Alberta Energy Research Institute (AERI), and paid for by Alberta taxpayers to look at greenhouse gas emissions from oilsands production of crude.

The two studies, from Jacobs Consultancy Canada Inc. and TIAI LLC, conclude the emissions produced by the oilsands aren't as bad as once thought. The reports look at emissions created from "well to wheel," or from the sand pits to the gas pump.

"What we tried to do, like everything else, you need to know the big picture [and] compare oilsands crude to other crudes," says Eddy Isaacs, the executive director of AERI. "We've [now] done that study and we think we can be competitive with these other crudes."

Isaacs means the amount of emissions pumped into the air during the oilsands process are only slightly worse (just about 10 per cent more) than the emissions being created by conventional and heavy crude production. Some of the countries we are only slightly worse than include Nigeria and Iraq.

"It's little consolation to Canadians to say we're worse than the worst," says Pembina Institute spokesman Dan Woynton.

The environmental think tank also says the studies set the province and Canada up to fall behind the rest of the world in terms of clean energy.

"Look south of the border at what President Barack Obama's doing," Woynton says. "The U.S. is looking at electric and other forms of vehicles. So this is a step in the opposite direction of where the Americans are headed."

The AERI is a government-created organization that's supposed to enhance the development of clean energy and look for ways to maximize the value of provincial energy and natural resources.

Isaacs thinks these reports help do that, and aren't just an exercise in whitewashing the oilsands.

"It isn't just PR," he says. "It's making sure the facts are clear. It's an important tool to have information based on technical and scientific studies, not just impressions people have."

A cautionary note: the reports didn't look at the impact of burning the oil in your car, or indirect emissions of the oilsands process. "Indirect emissions include things like land use ... the facilities to be built," Isaacs explains. "It's difficult to study."

The Pembina Institute points out once you start looking at land cleared for the oilsands, construction at the sites, water use, tailings ponds, and other parts of the process, oilsands crude ends up producing, according to their calculations, up to 45 per cent more emissions than other forms of oil.

Rebranding Alberta's

NEWS ANALYSIS: WILDROSE ALLIANCE BY ANGELA BRUNSCHOT | 1187 words

WOULD WILDROSE ALLIANCE LEADERSHIP CANDIDATE DANIELLE SMITH REPRESENT REAL CHANGE FOR THE PARTY?

Danielle Smith hunkers down to a political discussion like she's slipping into a pair of well-worn slippers. With one ankle on her knee and her shoulders slightly forward, her conversation is smooth and comfortable as her mind nimbly winds around sticky political corners.

Take her support of gay marriage, which is rooted in her central belief in religious freedom, rather than a humanitarian outlook. Or her opposition to Bill 44 and the parental rights amendment, which is based on a strong conviction that the Human Rights Commission is already too strong. Declaring herself a "moderate pro-choicer," she says she supports a woman's right to choose, but not necessarily the state's responsibility to pay for the medical procedure.

The Calgary native and former lobbyist is a candidate in this fall's Wildrose Alliance party's leadership race. With a Progressive Conservative government plagued by caucus trouble and a sluggish economy, there's speculation among bloggers and pundits she could be a game-changer in the next election, if she is elected leader.

The *Western Standard's* Link Byfield has endorsed her candidacy, as has conservative blogger Leigh Patrick Sullivan, who writes at www.themoderate-separatist.com. Even progressive blogger Dave Cournoyer of daveberta.ca has wondered aloud if a Smith-led Wildrose Alliance could pose a threat to the ruling Tories.

At 38, Smith is a young face for politics, and electing a woman as leader could rebrand a party that has been pegged as a rural old boys' club. She also seems inclined to pitch a big tent that would bring over more central-conservative voters. Her election as leader could change the way the Wildrose Alliance is perceived, but would it represent a real change for the party?

Smith first became interested in politics though family discussions with her five brothers and sisters, and their politically engaged parents. Her father especially took an interest in her early education, she says, and would argue about the political systems she was being taught, especially when the topic of socialism and communism came up. To this day, her father cuts out articles from the paper for her to read.

While attending the University of Calgary, she served as president of the campus chapter of the Progressive Conservative party. "We had one club office for the Reform Party, the Progressive Conservatives, for the Liberals and the NDs," she says. "You met a lot of interesting people and had amazing conversations. I think I caught the bug then."

Her first job after graduating in 1996 with a joint English and economics degree was an internship at the Fraser Institute. One of her teachers was Tom Flanagan, a prominent figure in the "Calgary School" of conservative thinkers and one of Stephen Harper's early political allies, and he recommended her for the job.

In 1998 she was elected as a school board trustee in Calgary on a platform of responsiveness to parents, but the board was so dysfunctional that it was dismantled soon after her election.

"I was 27 at the time, and my views were pretty strident in those days," she says. "I don't think you get that far when you start out by being combative. I'd certainly play it a different way if I had the chance to do it all over again.... I tend to try to find areas of common ground with people now."

After being fired from the school board, she became a columnist with the *Calgary Herald*, a position she held throughout the bitter strike in 1999. In defending her decision to cross the picket line, she says she had only been at the paper for a matter of weeks, and had no problems with management.

She continued on with the *Herald* until recently, as well as serving as the Alberta spokeswoman for the Canadian Federation of Independent Businesses for three years.

Throughout this time, whenever her day job allowed her partisan affiliations, she was a member of the Progressive Conservative Party, and only recently made the transition to the Wildrose Alliance. "My frustration has grown and reached a boiling point," she says. "I figured that advocacy and lobbying would only take me so far. I think I came to a point over the last year when I realized this government really wasn't going to be able to make the changes from within, so the only way to get them to respond was another political party that actually was a threat, that could actually take away a large number of seats or end up replacing them."

A New Face For The Wildrose Alliance? | Danielle Smith, one of three candidates for the party leadership, stands outside the new provincial court building in Calgary. PHOTO BY WILL ANDRUSCHAK

Right Wing

“They know they can’t win talking about social conservatism.”

The notion that the Wildrose Alliance could overthrow the Tories requires some pretty bold speculation, says Ken Chapman, a public policy developer and political commentator who, although he is a member of the Progressive Conservatives, often criticizes the ruling party’s actions and policies. He doesn’t think Alberta is far right enough anymore to elect a party like the Wildrose Alliance, even if Smith were leading it.

“I think she’d pull off a rebranding of Danielle Smith,” Chapman says. “She would be seen as an attractive candidate to a number of people, and she may be able to change the nature of the Wildrose brand because of her own personal power and personality. But it would be all about her, and not the party or its policies.”

Smith’s candidacy in the Wildrose leadership highlights differing ideas within the Wildrose Alliance itself about how socially conservative the party really is, and may even be a conscious effort on the part of some within the party to change its dated image.

Interim Leader Paul Hinman says the party hasn’t been primarily focused on fringe ideas such as separation or controversial social issues for a while. “That’s where people would say that we have changed,” he says. “And I would say no, as spokesperson and leader of the Alliance and then merging with the Wildrose, we have never been about pushing a social agenda or morality on people. We have citizen initiative, referendums, and recall and we believe that if you want to dictate morality, you should have a referendum.”

The party, however, is a steadfastly grassroots organization, and any five members can bring forward a motion at a policy convention. That’s how the issue of separation keeps popping up, even though it was overwhelmingly voted down at the last convention.

Mark Dyrholm, another leadership challenger, takes a slightly different view of the situation. He calls himself a social conservative, which he sees as an important point of distinction between himself and Smith. And certainly, there are differences in policy. Dyrholm calls climate change “junk science,” whereas Smith wants Alberta to move away from its dependence on oil over the next 30 years, and supports researching funding for renewable technologies such as solar and wind energy.

There’s also a stark difference between Dyrholm and Smith’s defence of same-sex marriage based on religious freedom, and that of Jeff Willerton, a recent entrant into the race, who protested a 2006 Calgary gay pride parade. The *Herald* reported at the time that he and a colleague held a sign saying: “No Pride In Sodomy” and ended up in a scuffle with a parade participant.

Dyrholm and Smith do have similarities in policy. He says he’s pro-life and wants to eliminate taxpayer funding for abortions. Smith calls herself “moderate pro-choice,” but is also open to pulling funding for abortions. Dyrholm supports gay marriage based on religious freedom. Smith says the same.

Dyrholm claims Smith has slowly drifted closer to socially conservative

ideas recently, but other than that, he could not say exactly why Smith is not as socially conservative as he is. To outsiders, the disagreement between Smith and Dyrholm may sound like the difference between white and egg-shell, but those seemingly minor nuances could make a big difference in the number of memberships each is able to sell, and who ultimately wins the race.

Perhaps some of the perception that Smith isn’t right-wing enough has to do with her fairly recent switch to the Wildrose Alliance from the Progressive Conservative Party, and that she herself has taken on the label of “libertarian.” But Smith chose the Wildrose Alliance because she felt the Progressive Conservative Party no longer represented her fiscally conservative views, and was particularly upset by the new oil royalty regime. She says many politically active people she knows had already made the transition, and that the party was already undergoing a moderation process.

“It challenged some of my misconceptions,” she says, speaking of the early discussions she had with party members before her party switch. “As it has transformed over the past year, a bunch of very credible mainstream business people came on board, and that’s what attracted me, because they were serious about building a party that would be something more than a protest movement. They were interested in building a professional party with a professional image.” And she says she’s glad the party chose to remain silent on the contentious issues of abortion and gay marriage at its last policy convention in June.

Chapman contends that the Wildrose Alliance’s silence on social issues is merely a tactical decision, and that any perception of social policy change is simply a stylistic rebranding, done only in a search for power. “They know they can’t win talking about social conservatism,” he says. “Their hearts and their heads are still there and no one is fooled.”

Smith answers that she’s well aware that the Wildrose Alliance is a coalition of social conservatives and libertarians, and she says she’s being very modest in her offerings to social conservatives within the party. Her core belief in free speech means she won’t silence others if they wish to speak up, but she does repeat that social issues are not a motivating factor for her.

Ultimately, Chapman says, the outcome of the leadership race will make a statement about where the party is going. If the Wildrose chooses Smith as their leader, they are going after frustrated centre-right voters normally inclined to vote Tory. If they choose Dyrholm, then they are targeting the far right wing, and not necessarily Progressive Conservative voters. But whatever the outcome, at least the Wildrose party is having a truly contentious leadership race.

“As a citizen, I’m not going to vote for them,” Chapman says. “But I’m really glad it’s happening. There’s so much apathy everywhere else; at least these guys are getting energized.”

WILDROSE ALLIANCE: THE PARTY’S ROOTS

Oct. 29, 2002

Alberta Alliance party formed. Former Social Credit party leader Randy Thorsteinson becomes the party’s first leader.

June 29, 2004

Progressive Conservative MLA for Edmonton-Norwood Gary Masyk crosses the floor to become the first Alberta Alliance MLA.

Oct. 11, 2006

Alberta Alliance Leader Paul Hinman urges party members to buy memberships in the Progressive Conservative party and vote for Ted Morton in the leadership contest.

June 26, 2007

Wildrose Party of Alberta formation announced.

Jan. 19, 2008

Alberta Alliance party and Wildrose Party Of Alberta merge to form the Wildrose Alliance.

March 6, 2008

Wildrose Alliance party Leader Paul Hinman loses his seat as MLA for Cardston-Taber-Warner by 39 votes. The Wildrose Alliance has no seats in the legislature.

April 20, 2009

Paul Hinman steps down as Wildrose Alliance party leader. A leadership election is set for October 2009.

MASSAGE (cont'd from p. 7)

"You can't think about it too much or you'll drive yourself crazy. And I'm trying to get out of the industry."

In a year, she wants to be going to school. I nod supportively. By now I feel like we are friends. She sees me nodding and says, "See, that's the difference between regular people and hookers. You believe me when I say I'll be out in a year. If you were on the inside, you'd be saying, 'Yeah, right. Whatever.' But I really am making plans. I'm socking as much money away as I possibly can."

I continue to nod.

I find I'm nodding a lot a few days later when I meet Melissa's friend Cynthia (also not her real or her professional name). Cynthia is also a massage girl. And, like Melissa, Cynthia is pretty, young, and cynical. She's been in the business for a bit over three years, and at 23, she's seen

her new boyfriend, who is about as far removed from the sex industry as possible. "He's a farm boy," she says. "He's pretty innocent, but he knows what I do. He doesn't like it, but he's a good person and he supports me. And I try not to tell him about my day."

I want to know how sex on the job affects sex in her personal life. "It's totally different," she says. "It's a complete 180 shift. It's funny, because you'd think I have sex all day, I wouldn't want to have sex with my boyfriend. But it's so different, I hardly make the comparison."

How is it different? "Well, for one thing, I do not kiss on the job. Ever. Kissing is way too intimate. And with my boyfriend, I'm way more affectionate. Sometimes all I want to do is cuddle. Whereas with my clients, I can hardly bear to touch them."

So what does she really think of

**"EVEN THOUGH IT'S 110 PER CENT CONSENSUAL,
SOMETIMES I FEEL LIKE I'M BEING RAPED."**

it, heard it, and done it all.

"Even though it's 110 per cent consensual, sometimes I feel like I'm being raped," Cynthia confesses. "Some days are just excruciating. Sometimes the guy is abusive, sometimes he's totally screwed up and says things like, 'Pretend you're an eight-year-old girl.' On those days I just want to curl up and cry."

So I ask the question again. Why does she do it? Why do any of them do it? And the answer is predictable. For the money. Cynthia has months that top 10 grand.

But she has other reasons too. "Sometimes I think that we're performing a public service, you know?" she says, her eyes downcast. "Sometimes I think it's good we're there to do what we do, to keep the freaks busy, so they're not out there hurting somebody innocent." It doesn't seem to cross her mind that she might be innocent too.

I ask her about relationships. "It was actually my ex-boyfriend who got me into the business," she says when I ask if the people in her life know what she does for a living. "And my parents just found out. They are pretty freaked out, but they love me and are doing their best to support my decisions. But my daughter will never ever know."

Cynthia's eyes brighten a bit as she talks about her daughter, who is one of the inspirations in her life. So is

her clients? "They disgust me," she says with a shrug. "I'd say about 95 per cent of them are married. Some of them are well-known. Politicians, people you'd know. And sometimes I'll see them out, you know, at restaurants and stuff, and they'll be there with their beautiful wives, and I can't figure out what they're doing with me."

Another issue for Cynthia is self-esteem and body image. "Some girls get more confident doing this job because they have guys salivating over them every minute of the day," she says. "But I think I've gotten more insecure. And I feel pretty shitty about myself. And I think the world is a pretty bleak place. There are a few good things about it, like my daughter and my boyfriend, but people are pretty sick generally, I think."

I keep nodding, but I really just want to give Cynthia a hug. I change the subject to what she ultimately wants to do with her life.

"I plan on going back to school," she says. After what Melissa has said, I'm wondering if this is a common line. "I actually want to go into the justice field," she says.

So what's it going to take to get her to switch industries? "I'm not sure," she admits. "But I can't do this forever. I'd die first."

Cynthia leaves and goes on with her day. I stay at the coffee shop and sit in stunned silence.

NEWS BRIEFS • NOTES FROM THE NEIGHBOURHOOD

Here's To New Beginnings | Wendy Hollo celebrates outside the new Nina Haggerty Centre and condo complex. PHOTO BY ANDREW PAUL

**ALBERTA AVENUE • ART SPACE
NINA HAGGERTY CENTRE TO MOVE INTO
NEW COMPLEX ON 118 AVENUE**

Artists with disabilities will be moving into a larger studio space with the completion of ArtsHub 118 last Friday.

The Nina Haggerty Centre for the Arts (NHCA) will gain an extra 2,000 square feet once they move into the bottom floor of the new \$6 million condo complex at 9225-118 Ave. The move was made possible by the Edmonton Inner City Housing Society.

"We never would have been able to do this without them taking the lead and financing it," says NHCA director Wendy Hollo. "It's a marriage made in heaven."

The centre will see a complete upgrade from its location at 9704-111 Ave, and the extra space will allow the NHCA to add more programs to its roster, and help provide its clients and the community at large with a broader range of programs, including studios for fabric and sculpture work and eventually a multimedia centre as well. The new space will also make it easier for the NHCA to archive artists' work, and to bring in guests to host workshops — an activity currently held in the kitchen of the old location.

Hollo's search for a new space kicked off in 2006 after a conference in Calgary changed the way she viewed the relationship between art and people with disabilities. "I didn't think of them as artists," she sheepishly admits. "I thought, 'OK, art is therapy, it's recreation, whatever. How can they be artists?' Then I saw these people come from this school in Mexico City, and they were artists just like anybody else. Their work was amazing and I just thought, 'Oh my gosh, we have to do this.'"

The timing for the new project was perfect: Hollo made contact with the EICHS just

as it was looking to step out of its 25-year history of developing affordable housing to undertake a revitalization project on 118th Avenue with 16 condo units to be sold at market value above the new gallery.

"This is really outside of our normal scope of work," says EICHS chairman Debbie Saidman. "It will be affordable for people who are in the condo market. But as far as a lower-income person trying to buy, it would be difficult."

The society is taking a big risk on the project, and Saidman was worried as she watched the housing market sag during construction of the new building. However, she hopes the new complex will attract new developers to the area, and she assures the public that no funding for the society's affordable housing programs was used to construct ArtsHub 118. "We won't realize a big profit," she says, "but any profit will go back into our housing development fund."

As for the 118 Avenue community, Hollo will be holding public meetings in August to find out how the centre can best serve the area, and will tweak the program to fit those needs. "Our goal is to make art accessible to everybody," she says.

The grand opening of the new gallery will coincide with the Arts on the Ave Kaleido Festival on Sept. 25. —Andrew Paul

**ALBERTA • FEDERAL POLITICS
LAYTON SEES BIG OPPORTUNITIES IN
ALBERTA**

Federal NDP leader Jack Layton arrived in Edmonton on Tuesday for the joint nomination of party candidates Lewis Cardinal and Ray Martin, who are running in Edmonton Centre and Edmonton East, respectively.

Nearly 100 supporters packed into Alberta

Avenue Community Hall to show support for the two uncontested nominees.

"A door has opened for us," Layton said. "We're at a turning point in our country where there's a role for all of us."

Recently, the NDP has switched its focus to Alberta, choosing Edmonton as the venue for an upcoming caucus retreat in September. "Alberta could become the epicentre for the growth of our party," Layton told the crowd. "The New Democrats have a bright future in this province."

Layton spoke of a progressive streak in the province, noting a large number of wind turbine projects, Edmonton's sophisticated waste program, and other environmentally sustainable initiatives. He also made continued reference to unemployment, health care reform, and the stereotypes perpetuated about Alberta elsewhere in the country. "Every time I come here, over many years, I have seen that this stereotype is simply not true," he said. "Albertans are far more thoughtful than that."

The success of MP Linda Duncan in the last federal election is credited for the upswing in attention from federal party officials. "Linda's breakthrough was the start of something big," Layton said. "We have the opportunity to prove them all wrong by electing a whole bunch of New Democrats in the next election."

Although Layton spoke at length about the effect of the recession on Albertans, he made no mention of oil sands development. In recent months, Layton has been vocal in his opposition to the oil sands, calling for limits to be placed on the pace of growth.

Layton will be back in the city this fall for Edmonton Strathcona's nomination meeting, at which Duncan expects to be acclaimed as candidate without contest.

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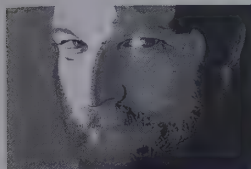
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COMMENTARY · PIRACY | 676 words

Forget BitTorrent, Genetics Is The New Piracy



**HIDDEN NINJA FISH GRIWKOWSKY
COMPANIES THAT PUT
PATENTS ON LIVING PLANTS
AND ANIMALS ARE THE REAL
THIEVES IN OUR SOCIETY**

Nearly the most cynical wave of piracy in modern history has nothing to do with all the 1980s anthems you stole off the net for your iPod, or that bootleg of *Public Enemies* you got halfway through before switching to Sasha Grey and a lonely glass of Chablis.

The trouble stems, not too surprisingly, from our neighbouring United States and has been dubbed "biopiracy" by its incredulous opponents. Thankfully, one of biopiracy's most precedent-setting cases is staggeringly turning out for the underdog.

In this story, the pirated were Mexican farmers who were one day surprised to discover that beans they'd been growing for generations were suddenly subject to a patent import tariff after an American businessman named Larry Proctor sorted

out some yellow beans he'd brought over, grew out a few generations of his own, named them "Enola," and headed to the U.S. Patent Office's genetics branch.

Though under various investigations and legal protests (which the Mexican government joined) from farmers south of the border, Proctor

insatiable evil. But we do suddenly live in a world where the new president not only apologizes for his role in encouraging a racially tense media storm after he (justly) attacked racist police behaviour, but then has the cop and the African-American victim over to his place for a chummy beer together. It's an adult tactic, far

Because it's an ad for a product, we don't consider it art. But when, say, Girl Talk ceaselessly samples music, then makes good bread at gigs, we fight for his cause — it makes us dance, and fills us with nostalgia. Yet it's interesting to consider what might be called a double standard.

Mind you, the biggest act of piracy

doom. Vigilantly, especially here in slippery-slope Alberta, we must be aware always of how our idiotic neighbours to the south in numbers of hundreds of millions have been so duped, so scammed, that so many of them religiously believe their tax money is only truly worth spending on skirmishes across the oceans, and never, ever, on their own physical and mental health. Or on their own grandmothers and children.

Next time some yahoo at a large family dinner starts jawing off about "socialist health care," ask him to honestly name any one thing more worth spending money on if his kid suddenly had the bad fortune of having its leg ripped off. Hold the line, people.

BEANS MEXICAN FARMERS HAD BEEN GROWING FOR GENERATIONS WERE SUDDENLY SUBJECT TO A PATENT IMPORT TARIFF

continued to draw levies that fueled his own legal vehicle, keeping the ridiculous issue running for nearly half the 20-year patent term. As one public interest group put it: "In essence, the U.S. patent system allowed the owner of a flagrantly unjust patent to legally monopolize markets and destroy competition."

The Council for Responsible Genetics out of Cambridge, Mass. states: "Patenting of life forms should be considered unethical because: it fosters biopiracy of indigenous resources; turns life forms into commodities to be used for profit; hinders the free flow of scientific research [and] destroys economic sustainability of developing nations."

I suppose years of the Bush regime made me think this would go the other way, you know, in favour of

more "let's grow up a little here" than accusatory.

Obama honestly never ceases to amaze me, either way, even though my gut says this cop was ultimately rewarded hugely for racial profiling, just as the institutional torturers got away, sometimes literally, with murder.

Back to piracy, though: the American company Jamba Juice is flagrantly ripping off cartoonist David Rees' *Get Your War On*, the comic strip which for eight years eviscerated the War on Terror using open-source office clip art and some of the funniest cartoon dialogue in history. But then, can "style" be patented? Anyone who reads the comic knows the juice ad campaign is outright creative piracy. Not everyone knows the comic, though. But is it a ripoff or a riff?

I can think of still remains — also not surprisingly — in the Republican control of the hearts and minds of the general American public, racing towards and fighting ever so proudly for their own structural



**Tom the
Dancing
Bug**

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OUTSIDE POLITICS MAURICE TOUGAS
CANADIAN FOOD IS SO OUTRAGEOUSLY HIGH IN SODIUM, I'M TEMPTED TO GIVE UP EATING ENTIRELY

Salt is essential to life, but bad for you if you get too much of it. Just like beer.

In general terms, we could all do with less salt in our diets. And it's not just the sprinkling of salt you put on your morning eggs or your evening margarita glass. Self-serve sodium is responsible for only 20 per cent of the sodium a typical Canadian ingests; the other 80 per cent comes from packaged foods. In truth, sodium is in damn near everything you eat, and while it is flavourful, excess sodium is a leading cause of high blood pressure and cardiovascular disease.

Why am I writing about salt this week? Well, aside from this being an extremely slow time in politics,

a report issued last week revealed some startling numbers about salt in the Canadian diet. Turns out that we are among the saltiest people on the planet. According to a shocking report from a group called World Action on Salt and Health (WASH), Canadian foods have significantly higher levels of sodium than the same products sold in other countries.

Take Kellogg's All-Bran, for example. All-Bran has been around for decades. My dad ate it regularly to keep regular, and still does. It's one of those cereals that you eat not because you particularly like the taste (I'm reasonably sure it is made up of recycled cereal boxes and Elmer's paste, which is then formed into unappealing pellets) but because it is good for you. And as lousy as All-Bran is, it's still superior to Bran Buds, which in high doses can actually cause your colon to explode.

All-Bran is sold as a healthy cereal, and overall it is. But get this: a single bowl of All-Bran contains a staggering 620 mg of sodium per 100 grams. How much is 620 mg? That's about one-third of the daily recommended intake for people aged nine to 50. You've barely gotten up in the morning, and already you're a

third of the way through your recommended salt intake.

It gets worse, and weirder. A bowl of All-Bran manufactured in the United States contains just 160 mg of sodium. Same company, same cereal, two vastly different sodium contents in two countries that are, in most other matters, identical.

Here's another example from the

CANNED SOUP IS ESSENTIALLY LIQUID SODIUM

cereal aisle. Special K has 931 mg of sodium per 100 g portion in Canada, but just 450 mg in France, Norway and Britain, and 400 mg in Turkey. What's really surprising to me is that they sell Special K in France.

The survey also found that Burger King onion rings in Canada have 681 mg of sodium (highest in the world), while in Britain, which has been on a government-sponsored low-sodium kick, it's just 159 mg. When British food is healthier than yours, you know you've got trouble.

I almost wish I hadn't heard about the excess salt in my food. Reading the nutrition labels is complicated enough without adding salt to the

menu. I have in front of me seven different types of cereal, and no, I don't know why we have seven different types of cereal in our house. The numbers should be straightforward, but they don't start with the same size serving. Cheerios is based on one cup, Special K is based on 1 1/4 cup, Frosted Flakes is based on three-quarters of a cup, while something called High Fibre Crisp uses half a cup. Mini-Wheats employs the rarely used "25 biscuits" measurement.

Cheerios seem like a good, healthy choice, but it still gives you 250 mg of sodium. The so-called diet cereal, Special K, contains only 110 calories (good) but 270 g of sodium (not so good), and zero fibre (which may explain why Special K is the Chinese food of cereals; an hour after eating it, you're hungry again). I'm a big fan of Shreddies, both original and diamond-shaped, but its calorie count is higher than Frosted Flakes, and its sodium content is an off-the-charts 340 mg, 14 per cent of your daily intake. (I also discovered that Shreddies has 5 g of fibre, 20 per cent of your RDA, which explains why Shreddies is a good description of what it does to my colon.)

Canned soup is essentially liquid

sodium. Campbell's tomato soup has 640 mg of sodium per serving, 27 per cent of your recommended daily intake, while cream of mushroom has 850 mg, a staggering 35 per cent of your daily total. I could go on, but labels make really boring reading.

This is wonderful, isn't it? As I've aged, I've become more concerned about my weight and my blood pressure and my cholesterol intake and my fat intake and my carbohydrates and my fibre ... pretty much everything I eat or even think about eating. Now I have to add sodium to the list? I may just give up eating.

Statistics Canada says Canadians consume 3,100 mg of sodium a day, double the recommended amount for adults. That's flat-out bad for you, and regulating the amount of sodium should be a public health issue of concern to the national government. Except, of course, it isn't. That would require someone to take action, and Stephen Harper is not one to use the power of government for such trivial things as public health.

Maurice Tougas is the former Liberal MLA for Edmonton-Meadowlark.
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WITNESS

JULY 25, 2009 | 5:47:31 PM | PHOTO BY MERYL SMITH LAWTON

Spectators turn up the heat on contestants in the pupusa eating contest at the Edmonton Salvadorean Society's seventh annual Pupusa Festival.

OUR COMMENT ON THIS WEEK'S NEWS

EDMONTON • CITY COUNCIL NEW WARD SYSTEM PASSES

City council approved the new ward system last week, moving from six wards with two representatives each to a 12-ward system with single councillors in the next election.

The magic of city government is its closeness to the everyday decisions that really affect people's lives. The old system of two councillors per ward offered diversity of choice — think of pairings like Jane Batty and Ben Henderson in downtown Ward 4 — but the new one offers more transparency. When you have a problem with bus service, need a pothole fixed, or want your street plowed, you know who to call.

Frankly, we're also looking forward to the contests it will produce in the 2010 civic vote. Will Ed Gibbons and Tony Caterina fight it out for the newly created northeastern Ward 4? And what fresh young candidates will now get a kick at the can because the overwhelming incumbent advantage has now been nullified?

ALBERTA • CIVIL SERVICE HERE COME THE CUTS

Even as Ed Stelmach was uttering, "As long as I'm premier of this province, there will be no tax increases. Simple," we're certain visions of a long-treasured list of cuts were dancing in his head. And the first on that list, apparently, was the civil service, which is now under a hiring freeze. Again, in Stelmach's own words: "I don't want to underestimate the difficulties we're going to face as Albertans. We may go back to the same strategies we used in the early 1990s."

Even though Slippery Stelmach was presented to voters in March 2006 as change from within the party, he was a cabinet minister during the slash-and-cut Klein years, not to mention a member of the Deep Six, a group of fiscally ultra-conservative Tories.

At a time when even Stephen Harper has endorsed a record deficit to keep the recession at bay, Stelmach is still clinging to his ideological background. Albertans will suffer for it.

ALBERTA • CHILDREN'S SERVICES EMBARRASSING LACK OF RESPONSIBILITY

The Department of Children's Services was under fire again this week, this time from the courts. Court of Appeal Justice Jean Côté has called for an investigation into the department, and has rejected an appeal by director Richard Ouellet, who has been charged with contempt of court. The department failed to follow a previous court order to return a boy in its care to his foster mother.

Although this is the most recent problem to pop up, it's hardly the most shocking. In March, NDP MLA Rachel Notley brought to light the story of a 15-month-old boy who received life-threatening head injuries while in a foster home.

The NDP also released reports from the provincial children's advocate that were delayed in reaching the public.

As the opposition parties have requested, a full public inquiry into the department is necessary, as is the creation of an independent children's advocate.

BY THE NUMBERS

OVERBLOWN CIVIC PRIDE?
 APPROXIMATE REPORTED ATTENDANCE AT VARIOUS OUTDOOR EVENTS
SOURCE: TASTE OF EDMONTON, DEMOCRACY NOW, THE COLD WAR MUSEUM ORGANIZATION



500,000
TASTE OF EDMONTON, 2009

500,000
WOODSTOCK, 1969

500,000
ANTI-BUSH PROTEST AT REPUBLICAN NATIONAL
CONVENTION, 2004

A Market Built On Filling Customer Requests

FOR 22 YEARS, THE EL SAFADI BROTHERS HAVE PROVIDED A RANGE OF MIDDLE EASTERN FARE ON DEMAND

EL SAFADI BROTHERS
11316-134th Ave, 475-4909

When brothers Ali, Anwar, and Willie El Safadi went into business together in early 1987, converting a modest, 1,000-square-foot convenience store into a greengrocer, the oldest, Ali, was just 25. But while young, the brothers were far from beginners. They'd each had a lifelong relationship with produce thanks to their father, a fruit peddler who travelled through rural Alberta selling directly to farmers. And the brothers' fledgling business took off — within a year they'd bought the entire building, the store's selection rapidly expanding to include requests from an increasingly diverse customer base.

Twenty-two years later, that store is El Safadi Brothers, a welcoming, spacious, well-stocked Middle Eastern specialty market on 134 Avenue. What started as a small produce operation now boasts everything from bulk imported grains to kosher meats to hookahs and giftware. But one key element hasn't changed: the brothers still run things as equal partners, and with a hands-on approach.

I got a tour from Anwar and Willie on a recent Saturday morning. On one side of the lavishly air-conditioned store are the deli and produce, with stacked crates of chickpeas, to-

matoes, olives, and mango juice creating makeshift aisles near the back. On the other are more traditional-looking aisles devoted to imported lentils, spices, and coffee, as well as standard Western foodstuffs. Behind the produce is a staircase to a loft area full of hookahs and artwork.

Like the Italian Centre Shop, which I wrote about last week, the biggest takeaway from visiting a family-run store like El Safadi Brothers is the personal connection you feel with the people and products around you. Going to big box stores like Safeway is nothing but a show of convenience; in El Safadi, you're constantly reminded that each can of eggplants was hand-selected for the store's customers.

While the Safadi brothers are Lebanese by blood, they all grew up in Edmonton and make every effort for their store to be inclusive of all cultures and palates. When they say their store specializes in "Middle Eastern" food, they mean it in the broadest sense possible; a quick scan of packaging shows foods imported from Syria, Egypt, the United Arab Emirates, Lebanon, and Turkey. Dried Moloukha leaves (\$6.99 per 500 g), a fancy Egyptian side dish, sit beside a big selection of Lebanese Abido spices (50-100 g packages for \$2.99). Brazilian coffee beans and Italian olive oils are just around the corner.

And if they don't have a particular specialty item, the brothers have no hesitation about ordering a small



Devoted Brothers | Willie and Anwar El Safadi, owners of El Safadi Brothers supermarket. PHOTO BY KIMMY JEONG

batch in and testing it out.

"We were born here," Anwar says. "We never knew exactly what kind of foods [Middle Eastern customers] wanted. So as we went along, we ordered different things."

"Filling customer needs," adds Willie. "Supplying the demand — that was the name of the game. And I always ask them, 'Please, give me your opinion. I need something that's a staple in your community and that moves fast.'"

Of course, if all you're looking for is something simple, like hummus or pita, El Safadi Brothers has you

covered there, too. The store carries several different kinds of premade hummus and baba ghanouj dips, as well as the basic ingredients if you want to try and make your own from scratch. An ample can of Ch-taura brand hummus, for example, is \$1.39 — just add olive oil and garlic. For pitas, the brothers order fresh from three different bakeries around town, and Anwar estimates they go through upwards of 1,000 every day. This part of the store towers with bakery racks 12 high and eight long. (As you can imagine, the smell is entrancing.) A package of six fluffy

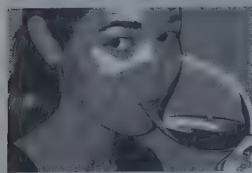
pitas costs, on average, \$2.

The brothers are the first to recognize how remarkable it is for such a tight-knit family to also thrive as business partners and co-workers. And it's being passed on to the next generation — Anwar and Willie's teenaged children already pitch in on weekends and after school.

That personal connection extends to their shoppers too. "I tell my people, 'It took me 22 years to get these customers,'" says Willie. "It can take you 30 seconds to lose them. Help them to their car. Smile. They'll remember it."

DRINKING • OKANAGAN | 812 words

Summer Tasting In The Okanagan Valley



BOOZE MUSE: MELISSA PRIESTLEY FOR A NEW INDUSTRY, B.C.'S BEAUTIFUL WINE DISTRICT YIELDS SOME SURPRISING VINTAGES

It is an area of low, rolling mountains, patched together from red-brown rock and scrubby evergreen trees. Orchards and vineyards rise up the slopes in even rows. The newly-ignited Kelowna fires leave an acrid smoke clinging to the breeze.

There are dozens of wineries in the Osoyoos-Oliver area, located at the far southern end of the Okanagan Valley, and yet so many of them are very young, as baby vines still encased in their protective white cylinders stretch out across the land-

scape. Zippering along the Black Sage Bench, which rises through the hills and gives a stunning view of the entire area, I can't help but think that this is what the Napa Valley must have looked like 40 years ago.

The British Columbia government has recently begun paying a lot of attention to its wine industry; the highways are dotted with wine route signs directing traffic to the many local wineries. Wine tourism brochures litter the counters of local shops and cafés. Yet the Black Sage Bench, for all its fame as one of B.C.'s prime growing areas, is still little more than a gravel back road. The town of Oliver may be the self-styled "Wine Capital of Canada," yet I can't shake the impression that it's kind of like a big fruit stand.

I started my tour of a few B.C. wineries at the sleek and modern Jackson-Triggs Okanagan estate, just north of Oliver. Though Jackson-Triggs is much more famous for its Niagara wines, it has made great inroads on this side of the country, especially

with the wines from the SunRock Vineyard. I did a comparison of several SunRock wines with their Grand Reserve counterparts (just beneath them on the totem pole), and I was quite impressed — although, truth be told, I almost preferred the Grand Reserve wines. The SunRock wines are almost a bit too overblown.

Our next stop was just south of Oliver along the Black Sage Bench at Le Vieux Pin, an elegant building among the hills. The immaculately manicured rock garden in front of the winery bespeaks an attention to detail that I hoped would show through in the wines, and I wasn't disappointed.

I've often thought that the Okanagan just isn't a great place for Pinot Noir, since the valley just gets too damn hot for this cool-weather grape. Le Vieux Pin almost has me convinced, however, that the Okanagan just might be able to do some good things with this grape. Their Pinot is reminiscent of a French Burgundy, with less emphasis on ripe fruit and

more secondary characteristics of earth and mineral. While it certainly isn't identical to a true Burgundy, it's noticeably different from the average Okanagan Pinot.

Though I am loath to play favourites, our last stop of the day was truly amazing. I've written about the Nk'Mip winery in a previous column; it is a joint venture between the Osoyoos Indian Band and Vincor, and is one of the Band's several business ventures. The winery has been very successful since its inception, a testament to the hard work and dedication that the band has shown from the outset of its first business, Inkameep Vineyards, in 1968.

We arrived in the late afternoon to a bustling winery, where we were able to pause for a few minutes and take in the modern, open tasting room while we waited for our guide. After touring through the state-of-the-art winemaking facilities, we settled down in a private room to sample Nk'Mip's reserve series, QwAM QwMT (pronounced "kwem

kwempt," which means "achieving excellence" in the Osoyoos Indian language, Nsyilxcen). I particularly enjoyed the QwAM QwMT Shiraz, as it constantly evolved in aroma and flavour throughout the tasting. Based on my (admittedly limited) experience, I think that Shiraz may just be the next great Okanagan grape.

After this tasting, we headed out to the patio, with its a gorgeous view of Lake Osoyoos, water misters working hard to stave off the desert heat. While gazing out at the dazzling scenery we enjoyed a fabulous platter of Okanagan-inspired food, complete with roasted venison and poached pears, candied salmon, local organic vegetables, and several other scrumptious tidbits.

As we said our farewells and headed back out into the desert heat, I mused that though the Okanagan may have the appearance of a neophyte wine industry, there are plenty of examples proving that it is already well on its way to achieving oenological excellence.

FASHION • **BURLESQUE** • BY MARLISS WEBER | 371 words

Yes We Can-Can

LIANNE ENS OF NIGHTSHADE CORSETS OFFERS SOME HINTS ON PUTTING TOGETHER A BURLESQUE-INSPIRED OUTFIT

Think Moulin Rouge, can-can dancers, underwear as outerwear, sexy ruffled skirts, and saucy pouts on girls with hair that's too red or too black (or these days, too pink) to be natural. And you've got the burlesque look.

Burlesque started out as a new world theatre style that delighted in mocking the establishment. Burlesque performers in the 1860s sang opera, danced ballet, and performed Shakespeare, just like their more respectable theatrical colleagues, but did it all in states of undress. For Victorians, though, glimpses of corsets and stockings did more to captivate audiences than a Shakespearean soliloquy or a Verdi top note.

And now, according to Lianne Ens of Nightshade Corsets, the burlesque look is all the rage in the local club scene. "You can start building it around a corset," she says, as she picks out a black and red ruffled corset straight out of the can-can days. "Go with a colour scheme, maybe two main colours to focus on, and then pick your ruffled panties, thigh-high stockings or garters, and a frilly petticoat. And of course you need a feather boa or feather fan. If you're especially daring," she says with a smile, "wear a waist cincher [instead of a full corset] and wear pasties under your shirt." Or, depending on where you're going, just wear pasties.

Burlesque is about that sense of vampy fun, so go with bold choices for hair and makeup, says Ens: "Smoky eye, strong lips, whatever



Showtime! | Kim Rachel and Amelia Shultz-McPherson, dancers from Capital City Burlesque, show off their sexy outfits. PHOTO BY MERYL SMITH LAWTON

makes you feel really sexy." Definitely use accessories in your hair, feathers, flowers and lots of volume and deep colour and shine. And of course, wear your highest, pointiest, and sexiest shoes.

Tips for corset comfort? You get what you pay for, says Ens. "Definitely go for good quality. You're going to

get better shape and support and it's going to be way more comfortable to wear." Good corsets run anywhere from \$99 to \$300 and up.

And to get more bang for your burlesque, pick a corset that you can wear elsewhere. "From bridalwear to jeans and cowboy boots, corsets go everywhere these days," Ens says.

EVENTS

1-MINUTE OF REAL LIFE VIDEO CONTEST ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE., TO AUG 2 Create a one-minute video response to one of three themes: real life, real baby or real family. Info: www.artgalleryalberta.com. **ARTS MARKET CARROT COMMUNITY ARTS COFFEEHOUSE**, 9351-118 AVE Artists and artisans from the community and beyond, sharing unique gifts with local flavour. Every Sat. From 10 a.m. to 2 p.m. Info: www.theartmarket.ca.

CARIBBEAN ARTS FESTIVAL CHURCHILL SQUARE, 10247 100 ST. AUG 7 TO AUG 9 Caribbean carnival that includes music, dance, costumes, and more. Info: 421-1800.

DRAW LATITUDE 53, 10240-106 ST. AUG 1 All ages 12-hour drawing marathon. Doors at 12 noon. Info: 423-5353.

EDDIE BUS TOURS Various locations, VENUES CHANGE. TO SEPT EDMONTON'S Hop on Hop off Sightseeing Tours. Info: www.eddiebus.com.

EDMONTON GHOST TOURS WALTERDALE PLAYHOUSE, 10322-83 AVE Meet in front of the Rescuer statue next to the Walterdale playhouse. Tickets: \$5. Mon-Thu at 9 p.m. June 22 until Aug 20. Info: www.edmontonghosttours.com/289-2005.

FAIRWAYS FORE HOPE THE RANCH GOLF & COUNTRY CLUB, 52516 RR 262 SPRUCE GROVE, JUL 30 In support of the Inner City Children's Project. Info: www.iccp.ca/fairwaysforehope.

FARMERS MARKET ALBERTA AVENUE COMMUNITY CENTRE, 9218-118 AVE Every Thu, year round. Doors at 2 p.m.

FREE FAMILY ART NIGHTS NINA HAGGERTY CENTRE, 9704-111 AVE For Parents and children up to 17. Every Thu. Doors at 6:30 p.m. Info: 780-474-7611.

GNITTE CHANGE NOW! GLOBAL YOUTH ASSEMBLY 2009 NAUT, 11762-106 ST. JUL 30 - AUG 2 Youth ages 16-20 to get together and explore issues of social justice and ways to

ignite change in dynamic and innovative ways. Info: www.youthassembly.ca.

SERVUS HERITAGE FESTIVAL HAWRELAK PARK, 9330 GROAD RD. AUG 1-3 Annual festival showcasing the food, wines, and performances of Canada's diverse multicultural heritage. Info: www.heritage-festival.com.

SPANISH IMMERSION SUMMER CAMPS GOOD NEWS CHURCH, 82, PRIMROSE BLVD. TO AUG 11 Ages 4-12. Info: www.wscmt.com/ 640-6012.

SWING DANCE AT SUGAR FOOT STOMP ORANGE HALL, 10335-84 AVE Beginner lessons followed by dance. Every Sat. Doors at 8 p.m.

TAROT CARD READINGS THE HAT, 10251 JASPER AVE, TO AUG 14 Doors 11-7 p.m.

WEM ADVENTURE CAMP WEST EDMONTON MALL, 8882-170 ST. TO AUG 28 Weekly from July 6 to August 28 for ages 7-12. Info: www.westedmontmall.com/444-5320.

WRITERS' CIRCLE CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE Writing workshop every Tue of month. Doors at 7 p.m.

LEARNING

ART XPRESSED YOUTH SUMMER CAMP HAR COURT HOUSE GALLERY, 380 FLR, 10215-112 ST. TO AUG 1 Offers visual art and media types including drawing, painting, printmaking, and sculpting. Fee: \$150 per week. Info: www.harcourthouse.ab.ca.

ERIC TAYLOR HAVEN SOCIAL CLUB, 15204 STONY PLAIN RD. AUG 1 With Jimmy Crack-Bom and The Great Dane Gretzky. Doors at 9 p.m.

INKPULSE 2009 BENNETT CENTRE, 9703-94 ST. TO JUL 31 Day camp for writers ages 12-15. Info: www.writersgold.ab.ca/422-8174.

SNAP ART CLASSES SNAP GALLERY, 10309-97 ST. AUG 4 Silkscreen For Fabrics 3 day workshop held Aug 4, 11, and 18.

Info: 423-1492.

SHAKE YOUR BELLY! BEDOUIN BEATS, 12316 JASPER AVE. JUL 30 Register for July belly dancing and Indian folk dance workshops. Info: www.bedouinbeats.com.

TANGO CLASSES ORANGE HALL, 10335-84 AVE Doors at 7:30 p.m. Info: 905-9505.

TOTAL'S UNDER THE BIG TOP FESTIVAL FESTIVAL PLACE, 100 FESTIVAL WAY, SHERWOOD PARK, JUL 30 - AUG 13 Day camps for ages 6-17 includes magic, puppetry and physical theatre. Info: www.festivalplace.ab.ca/449-3378.

QUEER

BACK TO THE 80S PLAY NIGHT CLUB, 10220-103 ST. JUL 31 Doors at 9 p.m.

COUNSELLING PROGRAMS PRIDE CENTRE, 9540-111 AVE Pride Centre of Edmonton provides counselling by professionals at no cost to clients held on the first Sat of the month from 2 till 5 p.m. Info: 488-3234.

MEN TALKING WITH PRIDE PRIDE CENTRE, 9540-111 AVE A social discussion group for gay, bisexual and transgendered men to discuss current issues and to offer support to each other. Every Sun. Doors at 7 p.m. Info: robwell780@hotmail.com.

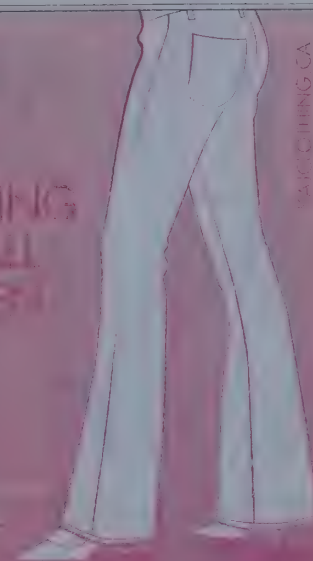
SENIORS DROP-IN PRIDE CENTRE, 9540-111 AVE A social and support group for seniors of all genders and sexualities to talk, have tea and offer each other support. Every Tue and Thu. Doors at 1 p.m. Info: tuff@shaw.ca.

WOMANSPACE BOARD MEETING PRIDE CENTRE, 9540-111 AVE A social and recreational society run by volunteers to provide opportunities for lesbians to interact and support each other in a safe environment. First Sun of month. Doors at 10:30 a.m. Info: wspride@hotmail.com.

YOUTH CAMP-OUT PRIDE CENTRE, 9540-111 AVE TO JUL 31 2nd Annual Camp out for youth ages 14-25. Registration deadline is July 31. Info: 488-3234.

kaj

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FOR TALL
WOMEN



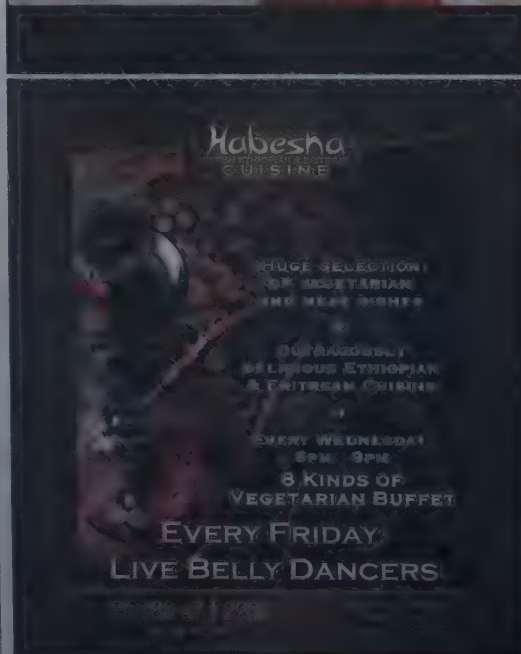
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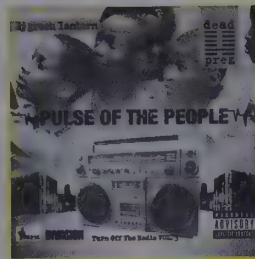
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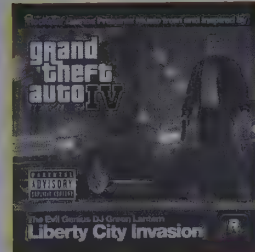
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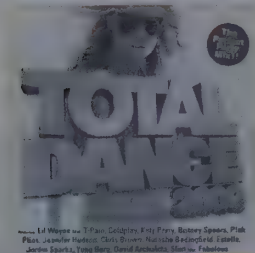
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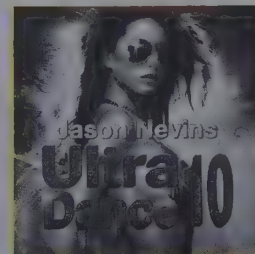
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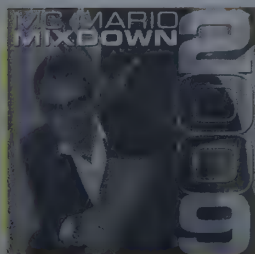
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MUSIC PREVIEW • FOND FAREWELL • BY MIKE DEANE | 793 words

The City Streets Are Changing Cities

THE VENERABLE ROCKERS BID A TEARFUL AU REVOIR TO EDMONTON WITH A HUMBLE VERSION OF *THE LAST WALTZ*

THE CITY STREETS

w/ Slate, Cocaine Eyes, Surgeons of the Night, Garret Craigs and Whiskey Face. The Pawn Shop (10551 Whyte Ave), Fri, July 31. Tickets: \$10, available at Blackbird and Listen.

It looks like the end of the Edmonton road for The City Streets. One of the hardest-working, hardest-touring, and hardest-partying bands Edmonton has ever seen is looking to leave their Alberta locale for the diverse and culturally fecund fields of French Canada. In August, guitarist/vocalist Rick Reid and bassist/vocalist Matt Leddy will start the band's exodus to Montreal, with drummer Mark Chmilar joining them in six months.

Now, anyone who has lived in Edmonton and has any sort of connection to the music scene knows that this is nothing out of the ordinary: bands move to Montreal/Vancouver/Toronto all the time. But rarely does a band that is so ensconced in Edmonton's music scene, a band that seems to embrace and embody the best of all that Edmonton has to offer, leave for the seemingly more promising scenes of bigger cities.

The City Streets, even a week before their last show, were in Vancouver recording and mixing their third album, the full-length follow-up to the critically acclaimed and skilfully distilled *Concentrated Living*. Speaking to singer/guitarist Rick Reid about the move sheds some light on why such an Edmonton success story would want to pack up and move.

"Through all of our travels," Reid says, "we discovered that we really love Montreal. Also, we tour a lot,

so moving out there in going to be a lot easier to do those tours. Going through southern Ontario and even out east and New York will be a lot easier.

"Also, I'm married and I have a daughter, so I don't like being away on the road for long stretches. I mean, it's worked out so far, but it's kind of a career choice and half a personal choice for all of us. I mean, we were all born and raised in Edmonton, so we figured why not give this a go? I love the city, I love the nightlife, I love the culture. I don't know any French, so I'll have to learn French, and that'll be a good thing. It's good to challenge yourself."

The City Streets' departure is sure to have an effect on the local scene. Their sound — a blend of the working-class rock of The Replacements and Bruce Springsteen, the thinking man's punk of The Clash, with some countrified-folk influences thrown in for good measure — will be sorely missed, naturally. But The City Streets stood for more than just a sound. This is a band that's shown it's possible to create success from the bottom up; it's possible to leave Edmonton for months out of every year and complete successful, story-filled tours that you've booked yourself; it's possible to be from Edmonton but work so hard that your name and reputation are known all over North America. So, aside from change, what does Montreal offer that can't be had in Edmonton?

"Montreal's kind of the heart of the music scene in Canada," Reid replies. "For better or worse, it's all happening in Montreal and Toronto. We don't have a huge wealth of contacts in Montreal compared to Toronto, but that's why we're going to



"Guys? I'm Pretty Sure Montreal Is Over That Way —" | The City Streets are looking forward to starting over in Montreal ... assuming they can find it. PHOTO SUPPLIED

Montreal — it's because we prefer the city, it's not just for the band. It's not like we're going out there to make it, but the two go hand in hand. It's a good music scene and we're touring musicians and felt it was time to move — it's a mixture of all of those things."

For these hometown boys, there's gotta be stuff they're going to miss, things they've never encountered anywhere else in all their world travels. "Edmonton's music scene has had its ups and downs, but people are all very friendly and always

help each other out with shows, and friends' bands play on each other's bills. Everyone plays on each other's records — that kind of brotherhood is very unique. In other cities, there's a lot of competition and dividing into niche themes. And there is an arrogance to Toronto's music scene — like, if you're from the West, you're already fighting an uphill battle out there. I mean, there's a million of great bands from Toronto, but I'm not down with that kind of snobbery. What I won't miss is the winners, but I guess Montreal's aren't

much better." Reid describes the final City Streets show as their small, humble Edmonton version of *The Last Waltz*. Edmonton rock fans will certainly be lining up to pay their respects, but Reid hopes those good-byes won't be final. "When I think of the future," he says, "nothing pops up. I'm not ruling out that I'll never move back to Edmonton, but I don't know what's happening. I don't know if I'll be in Montreal after our year lease is up, but I'm not ruling anything out."



Catering To The Lowest Common Denominator Since 1992 | Sony, Travis, but your Marlon Brando impersonation could use some work. PHOTO SUPPLIED

HOT TICKETS • MUST-SEE SHOWS

POST-TEEN ANGST
Blink-182
Rexall Place • July 31
\$49.50 | Ticketmaster

Tom DeLonge and his pals from Poway, California haven't done anything together since going on hiatus back in 2005, but don't call this a reunion tour. The band says they're simply picking up where they left off, promising fans that they can expect a new album in the near future. In the meantime, anyone jonesing for some snottosed punk-pop can tide themselves over by picking up the new Blink-182 *Rock Band* song pack to try their hands (and voices) at classic tracks like "The Rock Show" and "Parasite."

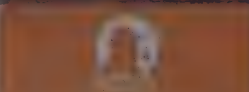
A NIGHT IN WHITE SATIN
The Moody Blues
Winspear Centre • Aug. 2
\$77 | Winspear box office

Drummer Graeme Edge once recorded a single titled "Nothing Changes," but that title applies more to his rock band The Moody Blues, the onetime Merseybeatners who pioneered the prog-rock sound with 1967's *Days of Future Passed*. Nothing changing has been a good policy for the Moodies — unless you consider 14 platinum and gold albums a trend in need of a shakeup. They've even kept the same core lineup intact since 1966, not counting a brief mid-'70s hiatus for solo projects. Hey, we all get moody sometime.

FOLK QUEEN
Sarah McLachlan
Gallagher Park • Aug. 5
\$70 | Folk Festival ticket office

She's still the best-looking mezzo-soprano we can think of, and definitely a good choice to welcome folks to Gallagher Hill for another five days of blue tarps, heat exhaustion, and great folk tunes. McLachlan will be joined by Tracy Chapman for this show, a fundraiser for the Festival Endowment Fund, which will help ensure Edmonton sees more Folk Fests in years to come without having to rely on third-party investors. Arts funding aside, we're just happy that this show stretches Folk Fest to five days instead of four.

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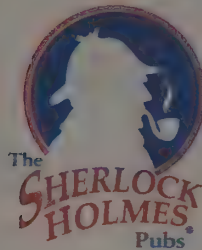
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AUG 4 - AUG 5 AT 9PM Adam FANCEY

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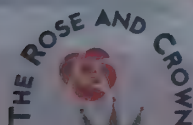
JULY 30 - AUG 1 AT 9PM Bobby AUSTIN
AUG 4 - AUG 5 AT 9PM Randy RAINES

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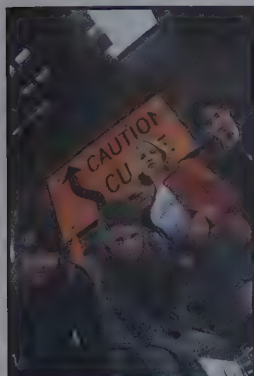
JULY 31 - AUG 1 AT 9PM - SOULTRAIN

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MUSIC FEATURE • READER RESPONSE • BY PAUL MATWYCHUK | 144 words

The Edmonton Canon, Critiqued



Please Don't Forget The Daisies | The award-winning rock group Painting Daisies was one of the more egregious omissions from SEE's "Edmonton Canon" article. PHOTO SUPPLIED

SEE READERS RESPOND TO OUR LIST OF THE 20 BEST LOCAL ALBUMS ... AND OFFER SOME LESS MALE-CENTRIC ALTERNATIVES

"Wow. A list compiled by a group of people comprised entirely of men, all of whom are the most preening and cliché 30something wasters who were never able to get the fuck out of the crappiest town in Canada. Can

SEE Magazine go one single week without shining off Rolliie Pemberton's knob and plugging their friends' crap? Can it?"

Ouch! But then again, when SEE invited readers to respond to our cover story two weeks ago in which we selected the so-called "Edmonton Canon" — the 20 albums from the '60s to the present day that we felt defined local music — we knew a few insults would be hurled our way. That comment from "robito" on the SEE website was probably the most dismissive one we got. But he was far from the only reader to zero in on the fact that our Canon jury wasn't exactly a model of diversity — all of us were men in our 30s and 40s, and the albums we wound up selecting didn't feature a whole lot of women. We included a sidebar that listed some important female Edmonton musicians and tried to explain their absence from the main list, but some readers, understandably, felt it was still an unsatisfying gesture.

"An apology for the male-centric list, but not the male-centric jury... interesting," noted the SEE website gadfly known as "Anonymous." "Also, funny that the only woman included on this list [k.d. lang] moved

away from Edmonton before she was even a year old."

"Having an all-male jury is baffling," agreed fellow web commenter "AlsoAnonymous." "Are there no critics/writers of the opposite gender in Edmonton?"

"I personally cannot argue with any of the titles on the list because I have not heard many of them," wrote Marlon Wilson, from the local

suggestions for albums and bands that we overlooked "AlsoAnonymous." For instance, felt we should have mentioned Les Tabernacles — they may not have put out a record as good as their live show, he notes, but their influence on the Edmonton music scene can't be understated. "Citrus," meanwhile, thinks Pal Joey's *Tennessee Angels* is "one of the best albums to come out of Edmon-

ably feel the worst about leaving off — especially since we inexcusably forgot to even mention the Daisies in our sidebar about Edmonton female rockers. Mick's other choices: *Road Gore: The Band That Drank Too Much*, by Jerry Jerry and The Sons of Rhythm Orchestra, from 1985; Politic Live's underrated 2006 album *Adaptation*; and Souljah Fyah's self-titled album from 2002.

Fine, but how are we supposed to make room for four more albums on a list of 20? Well, Mick can suggest a good place to start: Procol Harum's *Live With the Edmonton Symphony Orchestra*. "Holy shit," he says, choking back his bile. "Name me one Edmonton musician who felt compelled to pick up an instrument after hearing this overblown and ridiculous piece of nerd rock. In the words of the Monty Python colonel: stop that, it's silly."

But we won't stop: in fact, we'll be revisiting the Edmonton Canon in a year's time and adding a few new titles. And you can be sure that your comments will play a role in our deliberations. Thanks to everyone who offered us feedback, positive and negative — without it, we wouldn't know whose knob to shine next.

"FUNNY THAT THE ONLY WOMAN ON THIS LIST MOVED AWAY FROM EDMONTON BEFORE SHE WAS EVEN A YEAR OLD."

hip hop act Politic Live. "I will, however, say that for the list to end up with such a huge genre and gender bias is very concerning."

For what it's worth, the Canon jury tried to be as conscientious as possible about including a broad spectrum of genres and performers (and made a point of reserving a few spots for perennially neglected styles like jazz and classical). If the list still came out being less diverse than it could have been ... well, the Edmonton music scene isn't as diverse as it could be, either.

But plenty of you made some great

ton — and hell, all of Canada." And "BrockSky" was apoplectic at our omission of one of Edmonton's most venerable musical figures: "How can you even pretend to have an Edmonton music list without including the incredible Senator Thomas Benjamin 'Tommy' Banks? Seriously!"

But probably the most thorough catalogue of the Canon's failings was assembled by local music fan and DJ Mick Sleeper on his Facebook page. He identified four albums that we should be ashamed to have overlooked. *Painting Daisies*' 2000 album *Fortissimo* is the one we prob-

MUSIC PREVIEW • HARD TO LABEL • BY TRENT WILKIE | 439 words

Their Name's A Grabber

A PUNK/GRUNGE/METAL/ALTERNATIVE/STONER ROCK BAND BY ANY OTHER NAME WOULD STILL ROCK AS SWEET

CLUTCH

w/ Baroness, Lionize, Edmonton Event (WEM), Sat, Aug 1. Tickets: \$28, available at the door or through Ticketmaster (451-8000/ticketmaster.ca).



The Weathermaker Underground | Clutch started out on major labels, but these days they're taking the indie route instead. PHOTO COURTESY OF WEATHERMAKER MUSIC

What's in a name? For the band Clutch, the music community seems to have invented a million different words for the music they make, from punk to metal to stoner rock to grunge to blue steel. Clutch's drummer Jean-Paul Gaster has heard them all before. (Well, except for "blue steel" — I came up with that one. First time for everything, right?) And in their own vague way, they all make sense.

"We got signed early on and came from the punk rock hardcore scene where there were a lot of bands around us getting signed," says Gaster. "But we knew right away that it was more of a gamble for the record company than it was for us. When people ask me what kind of music we do, I say almost rock 'n' roll. Our sound comes from blues, from jazz ... and from rock 'n' roll. So I guess rock 'n' roll is the best way to explain it. It really is a melting pot of different styles and influences."

Gaster has gotten used to hearing other people's perspective on what he does. Clutch's first forays into the record industry were with major labels like Columbia and then Atlantic, after which the band started their own indie label Weathermaker Music. Through it all, Gaster has been more interested in chasing the feeling you get from creating music than worrying what it would be called.

"When we started the band, the intent was to play shows and make records — end of story," he says. "There were no illusions of us becoming rich and or famous. A turning point for me was seeing Bad Brains at the old 9:30 Club [in Washington, D.C.] just out of high school. I saw those guys take that stage and turn that room into a church. That was a really heavy thing for me and it was then that I realized what I wanted to do. I don't need to play stadiums, I don't

need to play arenas.... As long there are people there who are interested in having a good time and we are all on the same level, then we are going to put on the very best show that we can put on."

While we're pondering the connotations of various words, I asked Gaster if he'd be interested in finishing off the interview with a word association test. His reply to the first question? "All right." Game on!

SEE: BitTorrent.

Jean-Paul Gaster: I'm fine with that.

SEE: John Bonham.

JPG: Master of the drums.

SEE: Theme album.

JPG: We don't have any of those.

SEE: Canada.

JPG: People love rock 'n' roll in Canada.

SEE: Intellectual rock 'n' roll.

JPG: I don't think it exists.



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MUSIC PREVIEW • THEATRICAL METAL • BY TRENT WILKIE | 500 words

Dental As Anything

**FATTOOTH FRONTMAN
HUCIFER CHEWS UP OUR
INTERVIEW QUESTIONS AND
SPITS THEM BACK IN OUR FACE**

FATTOOTH

w/ Harpaz Falls, Rendezvous Pub (10108-149 St), Fri, July 31 (8pm).

Every once in a while you have the pleasure of meeting a band who understands that their live performance is just as important as their music. Even rarer than that is a band that realizes that a memorable live show can involve more than just guitar solos, leopardskin pants, and high kicks. And rarest of all is a band that could open for a sideshow barn fire. And that band is... well... I'll let Hucifer give you the lowdown.

"Fattooth is the new heavyweight champion of rock 'n' roll as you know it," says the band's far-from-modest frontman. "It is the uncompromising killer of every other genre imaginable. It is what you've been waiting for all your life. Everything else is second and thereafter there's only one No. 1."

I guess I'll have to give the more prosaic band bio. Fattooth is a punk/metal band consisting of four young men named Powpow, Buddha, Cock-



Molars Crossing | Don't like Fattooth's badass attitude? Suck it up, buttercup. (Catchphrase not trademarked.) PHOTO SUPPLIED

star, and Gene "Fucking" Hogan. Hailing from Winnipeg, Montreal, and the part of the cosmos that loves to hear children swear, Fattooth is what the result might be if The Joker and Kiss fornicated in a bag of bees and named the offspring after Gwar. Confused? Hucifer will be happy to enlighten you.

"We came straight from the gods, the collective consciousness," Hucifer says. "From powers that are generally unavailable to the general humanoid. Labels cannot categorize or pigeonhole true champions. One day you'll go to the record store and there'll be a category labelled FATTOOTH."

Even though their screamy vocals and shreddy guitars aren't my bag, I have to respect the dedication with which they refuse to break character. After he describes their live show as "life altering — the most entertaining display of talent since Diamond Dave and Van Halen," it becomes obvious that getting a straight answer from Hucifer was as impossible as getting high from smoking duck adrenalin. So I do what any general humanoid would do in my position: I ask him if he were to write a self-help book, what would he name it and who would it be for?

"The book would be called *It's All About the Sweaty Titties*," Hucifer replies, not missing a beat. "It would be aimed at all the pathetic, depressed, angry suburban freaks on Prozac who listen to pathetically depressing and angry music. Its sequel would be *Suck It Up, Buttercup*."

When you think about it, he's right: it is all about the sweaty titties. (Well, Fattooth is, anyway.) But they should watch out for copyright infringement, since *Suck It Up, Buttercup* is already the name of a book of business advice by Robert D. Cass, and I'm sure Mr. Cass won't take lightly to someone stealing his awesomely introspective title.

I manage to squeeze in just one more question for Hucifer before our time is up: if Fattooth were a movie, what movie would they be and what celebrities would play each band member?

"*Detroit Rock City*," he proclaims. "You finger it out!"

Oh Hucifer, I can't finger it out, I have an ear infection! (Sorry, everyone... I guess Fattooth is infectious.)

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MUSIC BUZZ • MUNICIPAL HAPPENINGS | 770 words

Too Much Security



WILDLIFE FISH GRIWIKOWSKY

LAST WEEK, GUYS WITH BADGES SEEMED INTENT ON MAKING LIFE DIFFICULT FOR GUYS WITH GUITARS

Alberta Rapid Train shelved or not, it was a great couple weeks of concerts if you had the will to flip between Edmonton and Calgary. This week's legendmaker was easily **Alejandro Escovedo**. Up from the States for numerous spots at Calgary's Folk Fest, he had the best flow going on the main stage with **Glen Campbell**, also switching off leads with **Torn Wilson's LeE HARVEY OSMOND**, **Jolie Holland**, and an apparently phlegmy **Chad VanGalen**, whom

at, held, and punched in the face – then kicked – by security after he got lippy when they just kept yelling the rules and wouldn't help him find his clothes! I saw the bruises. The summoned cops, half of them Aussies in cowboy hats, were actually way nicer, and McNeil made his way back to the hotel wearing a garbage bag for a souvenir.

Well, we're on a roll now. Corb Lund guitarist **Grant Siemens** had an awesome thing happen at customs: "Those fuckin' jerks! I flew down to Montana last Thursday to do a couple of shows. I always fly with an amp. I got a nice case for it – you know, the ones that keep them safe unless some asshole opens them up and starts physically fucking with shit. Anyways, the first show my amp's reverb sounds like ass – and let me tell you, that reverb tank is the best-sounding reverb I have ever heard. I would go as far as saying it is my sound.

TOLAN MCNEIL WAS APPREHENDED, YELLED AT, HELD, AND PUNCHED IN THE FACE – THEN KICKED – BY SECURITY AFTER HE GOT LIPPY WHEN THEY JUST KEPT YELLING THE RULES.

Wilson made fun of for being such a weirdo at their buffet workshop.

Escovedo also blew the walls off The Starlite Monday night with encores **Stones** and **Iggy Pop** aimed at the twirling former **Café Mosaics** proprietors. Though some geriatrics complained about sound levels and seating, the view from the easily accessible hilltop floor was brilliant, chipmunk-y Escovedo still joking about being on **King Bush's** iPod and being uncle to **Sheila E**. Undying rock and roll, pure and passionate.

The Calgary Folk Fest setting was perfect as always, and the music – with the exception of the odd **Barenaked Lady** – compelling and diverse. But holy shit, is Calgary's volunteer staff peppered with badge addicts. Like, they actually put our Hill-land Security Department to shame. Simply having an SLR apparently in the wrong place, I was jostled and bullied a few times. (No worries, I have a secret weapon Vulcan salute ready at all times.)

But things darkened. One woman, who sneaked off to change a diaper, was told by security that she had to go to the back of the line, till the crowd turned on the fuckers. **Carolyn Mark**, who emceed the first two nights, got poked and sent offstage for taking pictures of **Glen Campbell**. And truly exceptional musician **Tolan McNeil**, admittedly drunk and swimming naked in the Bow River at night, was apprehended, yelled

MUSIC PROFILE • EXPERIMENTAL • BY PIOTR GRELLA-MOZEJKO | 350 words

Our Man In Tallinn

EXPERIMENTAL COMPOSER SHAWN PINCHBECK LIVES A THREE-PRONGED LIFE IN CANADA, ESTONIA, AND THE U.K.

Shawn Pinchbeck is an artist I wholeheartedly admire. He is, after all, so much like me.

Like me, he popped to be a musician – not in pop, as I usually the case, but in the experimental classical domain. Like me, he was largely self-taught. Like me, he decided to get the official stamp of approval by pursuing formal music education rather late in his career. And both of us achieved that goal in another country, I here, he in England. Pinchbeck is now completing his PhD at the University of Birmingham in the U.K., studying with the great British electroacoustic composer **Jonty Harrison**.

Back in Edmonton for a few weeks to do a show with **Gerry Morita's** **Mile Zero Dance**, Pinchbeck (who lives here but spends most of the year teaching and composing in Estonia) was able to meet up for a chat at a **Parkallen Restaurant**. Inspired by the fantastic Lebanese food and friendly service, Pinchbeck was at his eloquent best.

"The main difference between Edmonton and Tallinn, or Canada and Estonia," he explains, "is that over there they have such a long and rich tradition of classical music, you just cannot ignore it. It's huge. Of course, in Estonia, as elsewhere, pop culture has been making serious inroads into the collective consciousness, but their [classical] audiences are still very good, and the overall level of so-called 'average listeners' is very high. They actually appreciate classi-



HALO, I MUST BE GOING | Shawn Pinchbeck's brain practically glows with unconventional new musical ideas. PHOTO SUPPLIED

cal music and understand why it is so important to cultivate."

"So it's not considered elitist?"

"Oh, no! On the contrary, they see it serves people exceedingly well! Believe me, despite their wretched university salaries – at the Tallinn University, a full professor makes about 1,000 bucks a month and comparatively the cost of living is freaking expensive – it's quite cool to work there."

I'm still dubious. After all, what about his technology-driven approach to creating music? Surely finding the money to buy decent equipment presents a challenge – especially in Estonia, a country whose economy is still recovering from Soviet mismanagement.

"Not at all!" Pinchbeck replies. "For me it was very exciting to have gotten that job because I soon realized how open-minded their artistic community was. The equipment is getting cheaper, and somehow they always manage to use the most current technology... The other thing is that what counts most is skill; there's

an awful lot of talent there, and they've absorbed new technologies and begun experimenting quite 'naturally,' almost without any thought as to the previous forms and genres developed in classical music. Their multimedia/interdisciplinary scene is lively and excellent. In this regard, Edmonton seems quite stagnant and rather provincial in its attitude.

"Luckily, it seems to be changing. There's a group of young kids here who experiment in noise, and noise is just one step away from serious work in the electroacoustic medium. Some of them will make that step. They're not yet professional, but they're serious about what they do and enthusiastic. And there's an audience for this type of music too. So there is hope."

With a string of acclaimed interactive projects behind him, Pinchbeck has achieved cult status in some important Canadian music circles. Would he ever come back for good?

"I have never left," he says. "But, as they say, what's next for me only time will tell."

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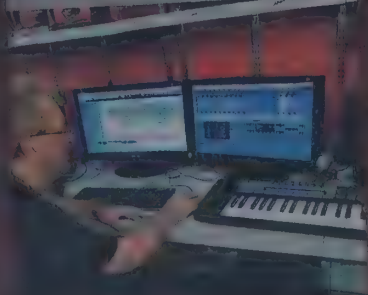


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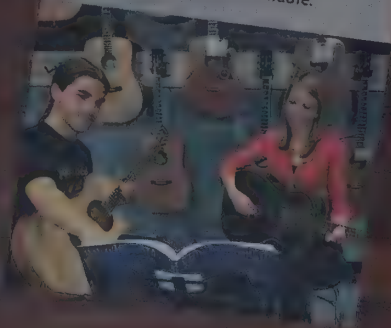
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CD REVIEWS



Live Album
DRIVE-BY TRUCKERS
Live From Austin, TX
(New West)
★★★★☆

This set of previously unreleased live songs was recorded by Alabama alt-country storytellers the Drive-By Truckers for the TV show *Austin City Limits*. "They weave a little bit of punk into their rock sound," says the show's producer, "along with old-time country, pop, and R&B." Wrong! Although these 13 crystal-clear tracks have a lot of variety, there is little "punk" in the Truckers sound. The first five tracks showcase the subdued, mellow side from the Truckers' canon. Things heat up on tracks like "3 Dimes Down," "Let There Be Rock," and "Marry Me," which sizzle with guitar riffs reminiscent of The Allman Brothers and, of course, Skynyrd. Fans of southern-fried live albums (heavy on the country, light on the rock) will eat this up like greasy chicken and Budweiser. Although this is their second live album (following 2000's *Alabama Whuppin'*), this collection does an even better job of showcasing both sides of the Truckers at the top of their game.

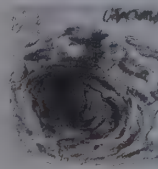
KORTNEY JMAEFF



Alt-Country
MAGNOLIA ELECTRIC CO.
Josephine
(Secretly Canadian)
★★★★☆

At one time, Magnolia Electric Co. guitarist/vocalist Jason Molina and Will Oldham had the modern haunting-folk genre cornered. *Didn't It Rain*, Molina's stark and affecting album (recorded as Songs:Ohia) was patient, subtle, and moody, and was on par with anything released in the early '00s. So it's a shame that Molina has now slipped to the point of alt-country mediocrity. Not that *Josephine* is a bad album; it's just floating in the middle of a fairly predictable genre. At this point, if you're an alt-country artist, you have to do something a lot more daring than *Josephine* to seem interesting. Molina's vulnerable vocals are still present, but now that they're backing standard piano/organ, guitar and drums, they lack the impact that made his early work more personal and emotional. *Josephine*'s title track is merely passable at best, uninspired at worst. "Whip-Poor-Will" and "Knoxville Girl" do the best job of recapturing Molina's glory days, but they aren't enough to save the album. I guess musicians all have to change, and maybe I should accept that Molina has moved on. I just wished he hadn't moved on to the middle.

MIKE DEANE



Singer/Songwriter
CASS MCCOMBS
Catacombs
(Domino)
★★★★☆

"You're not my dream girl/You're not my reality girl/You're my dreams-come-true girl." Cass McCombs is pleased enough with that turn of phrase to make it the opening lyric in his new album *Catacombs*; to me, they seem like a distinction without a difference, but they're set to such a pretty Everly Brothers-esque melody that I can't get too exercised about how meaningless they are. (Plus, the guest vocal by actress Karen Black makes me think of the movie *Nashville*, and thoughts of *Nashville* always make me happy.) That same tug-of-war continues throughout the rest of the album: lots of pretty melodies always on the verge of being pulled into the mud pit by muddled, pretentious lyrics. "My Sister, My Spouse" feels like a weak Decembersists knockoff and "Don't Vote" a failed attempt at Randy Newman-style satire. On the other hand, "The Executioner's Song" (which has nothing to do with Gary Gilmore) and "Harmonia" are exquisitely simple songs about men making peace with violence and betrayal. Just beware: with McCombs, "simple" also means "two minutes longer than they need to be."

PAUL MATWYCHUK



Indie Acoustic
BOWERBIRDS
Upper Air
(Dead Oceans)
★★★★☆

Bowerbirds' sophomore LP is placid, and a touch on the melancholy side. With straightforward melodies and a weeping accordion casting a pall on the jingle-jangle of the acoustic guitar strings, *Upper Air* offers very little to stimulate the ear or excite the heart. Phil Moore isn't a particularly good vocalist, but that's a forgivable fault if the song you're singing has something to say and you say it with passion. Alas, Moore mostly sticks to his limp, daydreamy delivery, like he might wish on a shooting star but doesn't believe it will help. He's Eeyore with a missing tail. Now and then some piano notes drip in the background or a little xylophone bounces lightly in what seems like the distance, as on "Crooked Lust," but most of these additions fail to establish a true presence in the song. On "This Day," the efforts to sound earnest reduce the "tune" to a guitar strum every breath or so. It's painfully slow, nearly motionless. Calm air can still be stirred into a vicious storm or a devastating tornado — on *Upper Air*, Bowerbirds can't even whip up a cool breeze.

KATHLEEN BELL



Old Wine, New Bottle
RAY DAVIES WITH THE CROUCH END FESTIVAL CHORUS
The Kinks Choral Collection
(Decca/Universal)
★★★★☆

Ray Davies, the great sentimentalism of British rock, once again revisits his 45 years of back catalogue. Davies' songbook has withstood decades of remakes, reinterpretations, and covers, and while this self-produced choral revision isn't a disaster, it doesn't add much that's new either. The addition of the choir suits some tracks quite nicely, adding ethereal mood and space to already dreamy Davies' compositions such as "Waterloo Sunset" and "Shangri-La." On others, however, the mix is forced and awkward — the killer Kinks classics "You Really Got Me" and "All Day and All of the Night" just don't work. Unfortunately, the most glaring weakness in this rock/choral fusion is that Davies' band doesn't bring the rock and is often so laid-back as to enter lullaby territory. The rawness that is essential to and defines The Kinks is replaced with the lethargic safety and security of Enya. Sad to say, this one's for the mellow of heart only.

RICH BOMBER

LISTEN • BY FISH GRIWKOWSKY

THE DUSTIN BENTALL OUTFIT
SIX SHOOTER

Having a mustachioed sportswriter dad whom all the other Oilerphile kids got too excited about, I always give the children of notable musicians extra patience. Dustin (son of Barney) Bentall's first album *Streets With No Lights* was both indie and slick, the title track making it onto the Best of 2005 Mix for its raw and direct wickedness. He knows it to this day, as it comes up on his website still. Adding the words "The" and "Outfit" to his billing almost immediately raises suspicions — suspicions that turn out, unfortunately, to be justified. Bentall mentions the highway within the first few seconds of his new album, giving me that uncomfortable Roadhammers feeling, that urge to look away from the stage before someone tells you that Canada is a just really a great country and that working hard and Tim Hortons are very important. Y'all. In one song, Bentall describes as "just a travelling hobo in a boxcar on a lonely train — seems like no one, nobody really knows my name." And on the very next track, he tells us that all he ever wanted to be was a cowboy on a movie screen, that this is actually the single thing Dustin Bentall ever wanted for his entire life. It may seem cruel to pull out such a literalist's eyepiece — it's only a song, after all. But what kind of song? Despite its mellow stride,

and thanks to desperate cliché, the dreaded answer is unquestionably this: hot country. Not exclusively, thank the Maker. The title track, which cleaves the album, has an exuberant jangle that feels like waking up with a boner. The echoey "Secrets" has ■ Wilco feel you'll probably dig too, as does the concluding "Deserts of Our Minds." A reverse parallel to his first album, this last song's actually the best one, showing off Bentall's

dynamic voice, compositional verve, and lyrical maturity. Well, at least dessert was excellent.

★★★★☆

CLINT MANSELL

MOON (ORIGINAL SOUNDTRACK)



This is one of the great science fiction scores: I knew it within seconds of *Moon* starting up in the Princess basement. Haunting, spare, precise, freezing, reverby piano — the choice is obvious, but the execution is superb.

In some ways, this tense and tragic suite, with its little sampled heartbeat indicators, bionic man SFX, and drifting electro guitars slowed down to an airless orbit, is so penetrating, it almost distracts you from the baby Bowie's film. But I'm not going to criticize Mansell for doing too good a job. Perfect.

★★★★★

OLD SCHOOL

ORIGINAL SOUNDTRACK
THE ROCKY HORROR PICTURE SHOW (1975)

Push away the camp for a second, the flying toast, pretty Susan Sarandon running around in her underwear — just listen to the actual music of *Rocky Horror*. The lyrics are insane nonsense, yes. But they're sung so powerfully and genuinely, which I think is why we still

remember *Rocky Horror* at all.

Richard O'Brien, who plays Riff Raff, is the writer, lyricist, and composer, and it's amazing how deeply his bizarre coming-of-age-amid-transsexual-monsters cuts. The music swoons and writhes, fat with '50s nostalgia and Alice Cooper shock, but over and over its characters are lined up and reduced to the trembling children that live inside every attention-seeking goth self-mutilator. Its gravity remains planetary.

★★★★★

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With The Slates and guests. Doors 8 p.m.

DEVIN HART JEFFREY'S CAFE & WINE BAR, 9640-142 ST Doors at 9 p.m. Tickets: \$10 at door.

EFA ETOROMIA JR. TRIO AXIS CAFE, 10349 JASPER AVE Doors at 8 p.m.

GOLD RUSH L'AMOUR LOUNGE, 10081 JASPER AVE CD release with Field and Stream and Fire Next Time. Doors 8 p.m.

THE GRALLINGS BLUE CHAIR CAFE, 9624-76 AVE Doors at 8 p.m. Tickets: \$10 at door.

IRISH DESCENDANTS CENTURY CASINO, 13103 FORT RD Doors at 7 p.m. Tickets: \$29.95 at www.ticketmaster.ca or 643-4000

KJERSTIN & GARRET FRESH START BAKERY & BISTRO, 484 RIVERBEND SQUARE Doors at 7 p.m. Tickets: \$5 at door.

LAUREN HANDAREK TRIO SOBEYS, 10404 JASPER AVE Doors at 5 p.m.

LYLE HOBBS STEEPS OLD GLENORA, 12411 STONY PLAIN RD Doors at 8:30 p.m.

MAREN ORD HYDEAWAY ALL AGES ART SPACE, 10209-100 AVE With Ben Grunewald and Oving Ord. Doors at 7 p.m. Tickets: \$10 at door.

SECOND HAND SMOKE JET NIGHTCLUB, 9221-34 AVE With Comanche. Doors at 9 p.m.

STAN GALLANT DEVANEY'S IRISH PUB, 9013-88 AVE

WHITE LIGHTNING BRICK BAR & GRILL, 10030-102 ST With White Lightning and The Fast Romantics. Doors at 9 p.m.

DJs/Club Nights

AK 1200 TEMPLE, 10030-102 ST With Bass Jam-Key, Dreadnought & Peteflex. Doors 9 p.m.

CONNECTED FRIDAYS BANK ULTRA LOUNGE, 10765 JASPER AVE Local house and international guest DJs.

DANCE HALL REGGAE NIGHT 180 DEGREES, 10730-107 AVE With Generation IVEXX. Doors at 10 p.m. Info: 414-0233.

DI DONOVAN NEWCASTLE PUB AND GRILL, 6108-90 AVE

DI EDDY TOONFLASH BUDDY'S PUB, 11725B JASPER AVE

DI SEXXXY ROOTS BAR, 10424-106 ST

DI SHAWNIBIS ON THE ROCKS, 11740 JASPER AVE

DUSTY GROOVES NEW CITY, 10081 JASPER AVE With Animax. Doors 9 p.m.

FORBIDDEN FRIDAYS EMPIRE BALL ROOM (WEM) FORMULA FRIDAYS LEVEL-2 LOUNGE, 11607 JASPER AVE

MIND FUNK FRIDAYS TWILIGHT AFTERHOURS, 10018-105 ST Doors at 2 a.m.

MOD CLUB HALO LOUNGE, 10538 JASPER AVE

VIBE TRIBE STARLITE ROOM, 10030-102 ST With Luna Dance Fusion, Ties, Fierle and Terez and more. Doors at 9 p.m. Tickets: \$10 at door.

SATURDAY**Live Music**

CLUTCH EDMONTON EVENT CENTRE (WEM) With Baroness & Lionize. All ages show. Tickets: www.ticketmaster.ca.

GREG WOOD BAND PAWN SHOP, 2ND FLOOR, 10551-82 AVE Doors at 8 p.m.

GROUNDED STAR BRICK BAR & GRILL, 10030-102 ST With Recent Events of Tomorrow. Doors 9 p.m.

HATRED OF HUMANITY NEW CITY, 10081 JASPER AVE With Corroded and more. Doors at 9 p.m.

HERE IS WHAT IS HYDEAWAY ALL AGES ART SPACE, 10209-100 AVE CD release with Less Park. Doors 7:30 p.m.

LOREN BURNSTICK DOUBLE O'S LOUNGE & GRILL, 15203 STONY PLAIN RD Doors at 9 p.m.

THE OLD RODGER BAND DVB TAVERN, 8307-99 ST Doors at 8 p.m.

PETER BELEC TRIO SOBEYS, 10404 JASPER AVE Doors at 3 p.m.

SILO JET NIGHTCLUB, 9221-34 AVE With Walking Blind.

Doors at 9 p.m.

SHELLEY JONES SORRENTINO'S, 4208 CALGARY TRAIL Doors at 8 p.m.

DJs/Club Nights

DANCE HALL REGGAE NIGHT 180 DEGREES, 10730-107 AVE With Generation IVEXX. Doors at 10 p.m. Info: 414-0233.

DI HOT PHILLY RED STAR, 10538 JASPER AVE

DI SEXXXY ROOTS BAR, 10424-106 ST

DI SHERI NEWCASTLE PUB AND GRILL, 6108-90 AVE

EMENACE SESSIONS BLACK DOG FREEHOUSE, 10425 WHYTE AVE

OH SNAP! TEMPLE, 10030-102 ST

SUNDAY**Live Music**

ANDY CALDWELL LUCKY 13, 10551-82 AVE Doors at 11 p.m.

CELTIC MUSIC SESSION DEVANEY'S IRISH PUB, 9013-88 AVE Hosted by Kerl-Lynn Zwicker. Doors at 4 p.m.

DON BERNER BLUE PEAR, 10643-123 ST Doors at 6:30 p.m.

DOUG HOYER HYDEAWAY ALL AGES ART SPACE, 10209-100 AVE With Animal Names. Doors 7:30 p.m.

KING MUSKAF ON THE ROCKS, 11740 JASPER AVE Doors at 9 p.m.

MCGOWAN FAMILY BAND PAWN SHOP, 2ND FLOOR, 10551-82 AVE CD release with guests. Doors at 9 p.m.

THE MOODY BLUES FRANCIS WINSPEAR CONCERT HALL, 1111 SIR WINSTON CHURCHILL SQUARE, 99 ST & 102A AVE Doors at 6:30 p.m. Info: www.winspearcentre.com.

REGGAE SUNDAYS HAVEN SOCIAL CLUB, 15120A STONY PLAIN RD With Soujah Fyah. Doors 9 p.m.

VACATION ON MARS BLUES ON WHYTE, 10329 WHYTE AVE

DJs/Club Nights

DI RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE

MONDAY**Live Music**

THE ORDER OF CHAOS FILTHY MCNASTY'S, 10514 WHYTE AVE With This Is War! and Magnus Rising. Doors 8 p.m.

STEVE KENNEDY DEVANEY'S IRISH PUB, 9013-88 AVE

DJs/Club Nights

DI RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE

ECLECTIC NONSENSE BLACK DOG FREEHOUSE, 10425 WHYTE AVE

TUESDAY**Live Music**

LIVE ACOUSTIC THE HAT, 10251 JASPER AVE Doors at 9 p.m.

DJs/Club Nights

DI ARROWCHASER BUDDY'S PUB, 11725B JASPER AVE

DI HOT PHILLY RED STAR, 10538 JASPER AVE

WEDNESDAY**Live Music**

ANNA BEALMONT FESTIVAL PLACE, 100 FESTIVAL WAY, SHERWOOD PARK Doors at 7:30 p.m. Info: www.festivalplace.ab.ca.

DUFF ROBINSON DEVANEY'S IRISH PUB, 9013-88 AVE

LITTLE FOOT LONG FOOT NEW CITY, 10081 JASPER AVE With Triple Exposure and Sean Foster. Doors at 9 p.m.

SARAH MCLACHLAN GALLAGHER PARK, 9411-97 AVE With Tracy Chapman and Meghan Smith. Doors at 7:30 p.m.

DJs/Club Nights

BEAT PARTY WEDNESDAYS STOLLI'S, 201, 10368 WHYTE

AVE

CHUCKY LARMS LEVEL-2 LOUNGE, 11607 JASPER AVE With guests. Doors at 9 p.m.

RETROACTIVE RADIO BLACK DOG FREEHOUSE, 10425 WHYTE AVE

WILD STYLE WEDNESDAYS BRICK BAR & GRILL, 10030-102 ST

ONGOING**Live Music**

ABBA AGAIN RIVER CREE RESORT AND CASINO, WHITEMUD DR & WHITEMUD RD, ENOCH, JUL 31-AUG 1 ABBA tribute. Doors at 7 p.m.

ADAM FANCEY SHERLOCK HOLMES PUB (WEM), AUG 4-8 ASSIGNED SEATING SHERLOCK HOLMES PUB (WEM), TO AUG 1

BIG VALLEY JAMBOREE CAMROSE EXHIBITION CENTRE, CAMROSE, JUL 30-AUG 2 With Tim McGraw, Tracy Lawrence, Josh Turner, and more. Tickets: www.ticketmaster.ca.

BLUEBERRY BLUEGRASS & COUNTRY MUSIC FESTIVAL HOMECOMING PARK, 4202-50 ST, STONY PLAIN, JUL 31-AUG 2 Marty Stuart & His Fabulous Superlatives, Sierra Hull & Highway 111, and more. Info: www.blueberrybluegrass.com.

BOBBY AUSTIN SHERLOCK HOLMES PUB, 10012-101A AVE TO AUG 1

CARSON DOWNEY BLUES ON WHYTE, 10329 WHYTE AVE, AUG 3-8

CLOSE ATTENTION URBAN LOUNGE, 10544 WHYTE AVE, JUL 31 - AUG 1

COLLEEN RAE AND **CORNERSTONE** YELLOWHEAD CASINO, 12464-153 ST, JUL 31 - AUG 1 Doors 8:30 p.m.

DON JOHNSON BLUES ON WHYTE, 10329 WHYTE AVE, TO AUG 1

JASON GREELEY ATLANTIC TRAP AND GILL, 7704-104 ST, JUL 30 - AUG 1 Doors at 9 p.m.

MADISON DRIVE CASINO EDMONTON, 7055 ARGYLE RD, JUL 31 - AUG 1 Doors 8:30 p.m.

MAURICE JOHN VAUGHN BLUES ON WHYTE, 10329 WHYTE AVE, TO AUG 1

RANDY RAINES SHERLOCK HOLMES PUB, CAPILANO MALL, JUL 30-31, SHERLOCK HOLMES PUB, 10012-101A AVE, AUG 4-8

STAN GALLANT SHERLOCK HOLMES PUB, 10012-101A AVE, TO AUG 1

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DUSTER'S PUB 6402-118 AVE Doors at 9 p.m.

LB'S PUB #110, 23 AKINS DR, ST. ALBERT Doors at 9 p.m.

FRIDAY

COAST TO COAST PUB 552 CALGARY TR DR Doors at 9 p.m.

ROYAL CANADIAN LEGION 11150-82 ST Doors at 7 p.m.

SATURDAY

BLUES ON WHYTE 10329 WHYTE AVE Doors at 4 p.m.

CARROT ARTS COFFEEHOUSE 9351-118 AVE Doors 7 p.m.

COAST TO COAST PUB 552 CALGARY TR DR Doors at 9 p.m.

CROWN PUB 10709-109 ST Doors at 2 p.m.

LB'S PUB #110, 23 AKINS DR, ST. ALBERT Doors at 4:30 p.m.

MORANGO'S TEK CAFE 10118-79 ST Doors at 7 p.m.

ORLANDO'S 2 PUB & GRILL 13509-127 ST Doors 3 p.m.

SUNDAY

BEER HUNTER 386 ST. ALBERT RD, ST. ALBERT

DUSTER'S PUB 6402-118 AVE

EDDIE SHORTS 10734-124 ST Doors at 9 p.m.

HOOLIGANZ PUB 10704-124 ST Doors at 7:30 p.m.

HULBERT'S 7601-115 ST Doors at 7 p.m.

LOOP LOUNGE 367 ST. ALBERT Doors 3 p.m.

NEWCASTLE PUB & GRILL 6108-90 AVE Doors at 3 p.m.

O'BRYNE'S IRISH PUB 10616 WHYTE AVE Doors 9 p.m.

MONDAY

IVORY CLUB 10304-111 ST Doors at 8 p.m.

ROSE BOWL 10111-117 ST Doors 9 p.m.

WUNDERBAR HOFBRAUHAUS 0120-101 ST Doors at 9:30 p.m.

TUESDAY

THE DRUID 11606 JASPER AVE Doors at 9 p.m.

LB'S PUB #110, 23 AKINS DR, ST. ALBERT Doors at 9 p.m.

SIDELINER'S PUB 11018-127 ST Doors at 8 p.m.

SPORTSMAN'S LOUNGE 8170-50 ST Doors 8 p.m.

WEDNESDAY

EDDIE SHORTS 10734-124 ST Doors 9 p.m.

THE HAVEN 15120A STONY PLAIN RD Doors at 7:30 p.m.

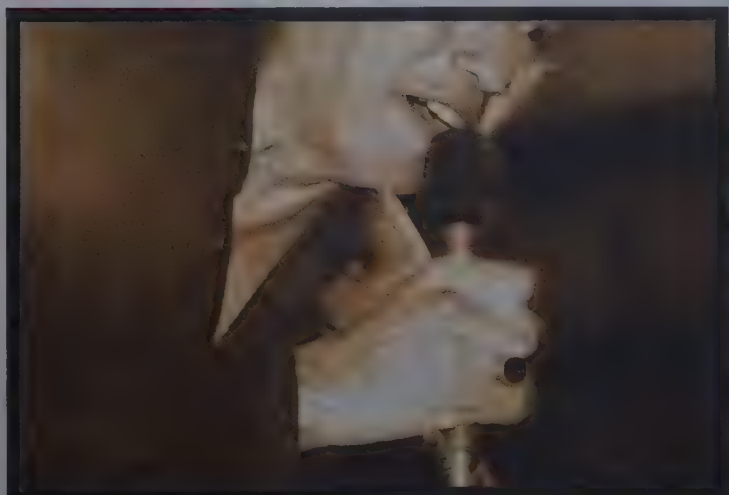
HOOLIGANZ PUB 10704-124 ST Doors 7:30 p.m.

LITTLE FLOWER OPEN STAGE 8906-99 ST Doors 8 p.m.

PLEASANTVIEW COMMUNITY HALL 10860-57 AVE Doors at 7:30 p.m.

SECOND CLIP 12336-124 ST Doors at 8 p.m.

WUNDERBAR HOFBRAUHAUS 0120-101 ST

SEEN IT LIVE • GREAT GIGS YOU MISSED LAST WEEK

Is He On Obama's iPod Too? Alejandro Escovedo casts his irresistible Arctic magic on The Starlite Room Monday night, ending up with a pounding "I Wanna Be Your Dog" as the bluebirds at the back whined it was too loud. No Such Thing. PHOTO BY FISH GRINOWSKY

MOVIE REVIEW • HIPSTER ROMANCE • BY LUKE DE SMET & CLARA LOGINOV | 150 words

750 Words About (500) Days Of Summer

SEE'S MOVIE CRITICS ADORE JOSEPH GORDON-LEVITT AND ZOOEY DESCHANEL. THEIR FILM, NOT SO MUCH

(500) DAYS OF SUMMER

Directed by Marc Webb. Starring Joseph Gordon-Levitt, Zooey Deschanel, Geoffrey Arend, Matthew Gray Gubler. Opens Fri, July 31.

★★★☆☆ (Luke) / ★★★★★ (Clara)

Clara: (500) Days of Summer, the latest twee romance from Fox Searchlight (*Garden State*, *Juno*), chronicling a doomed relationship, is really targeted at twentysomethings like us. The content is a bit weighty for teenagers and the references just aren't as pertinent to those who are older, though I'm sure it will have fans of all ages.

Luke: Right, and for here-and-now iconography, you could certainly do worse than Joseph Gordon-Levitt and Zooey Deschanel prancing through an Ikea. Even references to such things as *The Pixies* or *The Smiths* or, hell, even Ingmar Bergman come across less as throwbacks than as nods to contemporary hipster culture. Somehow, there's something entirely 2009 about bonding over "There Is a Light That Never Goes Out" playing over an iPod in an elevator.

Clara: Yeah, and compared to, for example, *Juno*'s cultural touchstone, the hamburger phone — well, I didn't know anyone who had a hamburger phone until they saw that movie. (500) Days doesn't create a fantasy world or promote its own quirkiness; it carbon dates a culture I think we'll recognize if we reflect back 20 years from now, and that's rare and refreshing. The story, unfortunately, doesn't work as well.

Luke: You're right, sadly. We're

told the film — 500 asynchronous days of Gordon-Levitt's Tom being in love with Deschanel's commitment-phobic Summer — is "not a love story," but the script fails to live up to this promise. "Happily ever after" is simply replaced with a forced personal growth narrative, weakening whatever the movie has to say about the inexplicable frustrations of relationships.

Clara: The movie often betrays its own premise, and it's also tonally inconsistent. There are a bevy of stylistic flourishes, some good: the Bergman spoof is hilarious, and the scene that split-screens Tom's expectations versus reality is quite effective at showing his idealization of his relationship. But other things are too much, like the whimsical narration, reminiscent of *Lemony Snicket* or *Pushing Daisies*. It pushes a movie that's already busy over the edge. Further, an omniscient voice is just a lazy way to tell us that Tom's ideas about love are based on a misreading of *The Graduate*. Worse is Tom's precocious kid sister — enough with the all-knowing children, Hollywood!

Luke: We agree that Gordon-Levitt is great, though. From broodingly belting "Here Comes Your Man" with a karaoke mic in one hand and a beer in the other, to pontificating about pop culture and greeting cards as a generational crisis, he really has a lot to sell. This could have been a full-on disaster coming from someone lacking his skill.

Clara: That greeting card scene is full of clichés, but Gordon-Levitt plays it with believable sincerity. He pulls off a pretty emo character by tapping into adult angst without making him seem like a petulant teenager, and that's a tricky balance.



Joey Loves Zooey | But Zooey Deschanel doesn't share Joseph Gordon-Levitt's romantic outlook in (500) Days of Summer. PHOTO COURTESY OF FOX SEARCHLIGHT

I'm becoming quite the fan, and his career as an adult actor is really progressing, from *Brick* to (500) Days to ... erm, *G.I. Joe*?

Luke: Who!

Clara: I like Deschanel too, but she's disappointing here, though it's not really her fault. The script is semi-autobiographical, and I get the impression that the writer never understood why the girl Summer is based on left him, and thus the character isn't fully realized or three-dimensional. We're seeing her from Tom's perspective, but a woman afraid of commitment is an interesting role that would have been great to see Deschanel really tackle.

Luke: The ubiquity of the male-

perspective can be frustrating (cue new Judd Apatow movie), but that criticism may be misplaced with (500) Days. Sure, Summer is, as *The A.V. Club* suggests, a sort of Manic Pixie Dream Girl, serving little function beyond invigorating the brooding male protagonist. But the film is very aware of this, playing off Deschanel's persona to create a character largely presented to us as Tom's naive, *Graduate*-inspired fantasy.

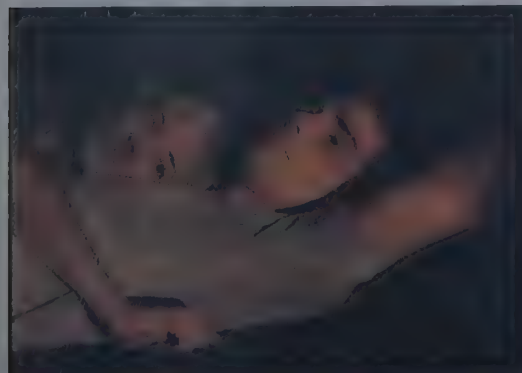
Clara: Going back to your point about iconography, Deschanel's most successful in the role of Zooey Deschanel: Object of Every Hipster's Desire. That's something the movie seems aware of.

Luke: She's a clever meta-reference to herself in a film attacking expectations fueled by greeting cards and pop culture; what self-respecting indie kid doesn't dream of dating Zooey Deschanel? But this just makes the film's failings as an anti-love story all the more disappointing. The cultural criticisms ring hollow when everything goes to serve Tom's personal narrative regardless.

Clara: Ironically, some viewers may wind up misreading the film just as Tom misreads *The Graduate*, and come away dreaming of a tumultuous affair with some hot, aloof chick like Zooey.

Luke: Hell, I know I am!

Clara: Of course.



Everybody Loves Chabon | He wrote *Spidder-Man 2* and won a Pulitzer for *The Amazing Adventures of Kavalier & Clay*, but no one wanted to see the film version of Michael Chabon's *The Mysteries of Pittsburgh*. PHOTO COURTESY OF PEACE ARCH ENTERTAINMENT

DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

FLOP!

The Mysteries Of Pittsburgh

CAST | Jon Foster, Sienna Miller, Peter Sarsgaard, Mena Suvari, Nick Nolte

Sundance can make ya, and Sundance can break ya. Here's a case of the latter: a promising-on-paper adaptation of an early novel by Michael (Wonder Boys) Chabon that came out of the festival with its reputation so damaged it never even played theatres. Hello, DVD shelves! Jon Foster fails to make anybody forget Dustin Hoffman in *The Graduate* as Art, a passive schnook who, instead of working with his mobster father, takes a summer job at a gigantic bookstore. A lot happens ... and yet nothing happens at all.

NOT THE FLOP IT APPEARS TO BE!

The Soloist

CAST | Robert Downey Jr., Jamie Foxx

To say a film is "much better than it looks" is to damn it with faint praise — especially when you're talking about *The Soloist*, which looked like one of the most embarrassing pieces of heartwarming Oscar bait since Cuba Gooding Jr.'s *Radio*. (And the fact that its release date was bumped back until after awards season made it look like something even worse: Oscar bait that not even the studio thought would get nominated.) It ain't perfect, but Robert Downey Jr.'s performance as a depressed journalist is so passionate that the damn thing works in spite of itself.

SUPER-DUPER ULTRA-FLOP!

Delgo

VOICE CAST | Freddie Prinze Jr., Jennifer Love Hewitt, Val Kilmer, Burt Reynolds

And here's a terrible movie *The Dictator* is including simply because its creators probably need the cash more than you do. An attempt by producer Marc Adler to make a computer-animated blockbuster outside the studio system, *Delgo*, budgeted at \$40 million, opened in late 2008 to opening-weekend grosses of a little over \$500,000 — the worst opening for a film playing more than 2,000 screens in movie history. It's the floppiest flop of all time! Not as many Freddie Prinze Jr. fans out there as Adler thought, apparently.



MOVIE REVIEW • BASED ON A TRUE STORY • BY JONN KMECH | 655 words

Brogue Operative



Cool Guys Don't Look At Explosions | Jim Sturgess is real-life IRA informant Martin McGartland in *Fifty Dead Men Walking*. PHOTO COURTESY OF TVA FILMS

JIM STURGESS GOES UNDERCOVER IN THE IRA IN THE WELL-ACTED BUT UNDERWHELMING *FIFTY DEAD MEN WALKING*

FIFTY DEAD MEN WALKING
Directed by Kari Skogland. Starring Jim Sturgess, Ben Kingsley, and Kevin Zegers. Opens Fri, July 31.
★★★☆☆

Wars fought through terrorism and guerrilla tactics are typically dirty, convoluted messes, so it makes sense that any films depicting them as such end up being just as confusing. *Fifty Dead Men Walking* suffers from an inability to enlighten the audience on the "big picture" of the decades-long fight for control of Ireland, but what it lacks in historical storytelling, it makes up for with intensity, solid

Despite McGartland's Irish heritage and camaraderie with friends in the IRA, his dislike of their brutal methods drives him to become an informer for the British, and he quickly becomes friends with Fergus (Ben Kingsley), the British Special Agent to whom Martin is feeding information. Inevitably, though, his double identity as a mole collides with his family life and McGartland realizes that he is endangering his new wife and child by continuing his snitching.

Based on the 1997 autobiography by the real Martin McGartland — who is still on the run from IRA hit-men more than 20 years after being exposed by the group and tortured before making a spectacular escape — *Fifty Dead Men Walking* captures the atmosphere of the time, but never

of grey, director Kari Skogland (who also made the underrated recent film version of Margaret Laurence's *The Stone Angel*) still infuses her work with a strange lack of moral ambiguity. For her, McGartland and the Brits equal good, while the IRA equals bad, and the Unionists hardly come into play. Even though there's an admission near the end that, you know, the Brits may have committed a few atrocities of their own and that McGartland, despite the 50 men he allegedly saved, may have killed a few people himself, it's always pretty clear whom she's rooting for.

But the film's lucky charms come in the form of the cast. Sturgess puts in a career-best role as the smart-arsed but dedicated McGartland. He captures both the swagger and naïveté of the 22-year-old Irishman who

IF YOU CAN IGNORE HIS RIDICULOUS HAIRPIECE, BEN KINGSLEY GIVES ONE OF HIS BETTER PERFORMANCES OF LATE AS FERGUS.

performances, and an incredible personal tale.

Jim Sturgess stars as Martin McGartland, a young Irish punk in Belfast in the late 1980s, a time when the separatist Irish Republican Army was fighting both the Unionist Ulster Defence League, who wanted Ireland to stay united with Britain, and the British security forces who had been sent in to maintain the fragile peace. Yes, everyone is fighting everyone, and this complicated situation is explained away at the top of the film with roughly 30 seconds of pieced-together stock footage before the audience is left to fend for themselves and remember which side everyone is on.

clearly conveys what's actually going on in the war, even though it desperately tries. While the torture scenes, riots, and car chases keep the film intense, there's so many allegiances and multiple people on multiple sides of multiple fences that, coupled with the thick Irish accents, the film is frequently both difficult and frustrating to follow. It also suffers from awkward pacing, mostly due to the romantic subplot between Martin and his wife. While it's meant to humanize Martin and add depth to his character, it feels like a clumsy interpolation amid all the people leaping out of windows and teenagers getting their kneecaps shot out.

But even clouded by all these shades

finds himself in way over his head, while Kevin Zegers matches his talents as McGartland's best friend, a hot-headed IRA member named Sean. And if you can ignore his ridiculous hairpiece, Ben Kingsley gives one of his better performances of late as Fergus.

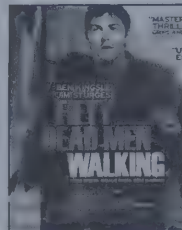
Fifty Dead Men Walking takes a pretty classic and easy Hollywood stance when dealing with its protagonist — when in doubt, lionize him. It's a lot easier than dealing with the moral subtleties of an obviously complex character in an obviously complex situation. The film is good, but not great, and that means it barely does justice to McGartland's amazing story.



Fifty Dead Men Walking

Nightly @ 6:45 & 9:00pm
SAT, SUN & MON
MATINEES @ 2:00pm

No 7:00pm Wed, July
22nd Private Booking
RATED: 14A CRUDE LANGUAGE
BRUTAL VIOLENCE



Food Inc.

Nightly @ 7:10 & 9:10pm
SAT, SUN & MON
MATINEES @ 2:30pm

No 7:00pm Wed, July
22nd Private Booking
RATED: PG MATURE SUBJECT
MAY 18

PRINCESS
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ROLLING STONE "HILARIOUS."

Adam Sandler's best performance ever.
Seth Rogen, wonderful throughout, is a hoot.
Peter Travers

The third film from the director of THE 40-YEAR-OLD VIRGIN and KNOCKED UP

Adam Sandler
Seth Rogen
Leslie Mann
Eric Bana
Jonah Hill
Jason Schwartzman

FUNNY PEOPLE

UNIVERSAL PICTURES AND COLUMBIA PICTURES PRESENT
A WASHINGTON WITH RELATIVITY MEDIA AN APATOW / MADISON 23 PRODUCTION A JUDY APATOW FILM
ADAM SANDLER, SETH ROGEN, LESLIE MANN, TUNNY PEOPLE, ERIC BANA, JONAH HILL, JASON SCHWARTZMAN
DIRECTED BY JASON SCHWARTZMAN PRODUCED BY JUDY APATOW, CLAYTON TOWNSEND, BARRY MENDEL, JASON SCHWARTZMAN
CASTING BY JUDY APATOW, CLAYTON TOWNSEND, BARRY MENDEL, JASON SCHWARTZMAN
COLUMBIA PICTURES
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MUSIC BY JAMES TAYLOR, WILCO
THIS MOVIE SINGS BY COCAIN RECORDS, NEIL DIAMOND, JOHN LENNON, PAUL McCARTNEY AND MORE!

STARTS FRIDAY! Check Theatre Directory or www.universalpictures.ca for Locations and Showtimes

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Hideously Unfunny

"ROMANTIC" "COMEDIES" LIKE KATHERINE HEIGL'S *THE UGLY TRUTH* ARE WHERE FEMINISM GOES TO DIE

THE UGLY TRUTH

Directed by Robert Luketic. Starring Katherine Heigl, Gerard Butler. Now playing.

☆☆☆☆

Well, that sucked. And I don't mean that in a 13-year-old boy who just learned about innuendo kinda way. I mean ugly doesn't even begin to cover *The Ugly Truth*. The fact that they even got women to act in this pooper is disheartening enough, but to learn three women wrote the script — Nicole Eastman, Karen McCullah Lutz, and Kristen Smith are their names — is just depressing.

The film is a misogynistic myth-making device with a fairytale ending, which is confusing, frustrating, and exhausting, to say the least. It begins with late-night talk show host Mike Chadway (Gerard Butler) telling the ladies the truth about relationships: men are simple and perfect in their simplicity and if a girl can't get a date it's because she's hideous, hyper-controlling monster. Dashing our hopes of ever achieving our very own Cinderella story, Mike suggests some rouge and a pushup bra if we don't want to end up — oh horror of horrors — alone! He doesn't apologize for being brutally "honest" onscreen and carries that attitude with him to his new segment at the local morning show, where he immediately begins to disrespect his boss, Abby Richter (Katherine Heigl).

While Abby bemoans what she's been reduced to (corralling a bull and his shit), waiting about how she once had Desmond Tutu on the



Loathe in An Elevator | Gerard Butler and Katherine Heigl set gender politics back 50 years in *The Ugly Truth*. PHOTO COURTESY OF COLUMBIA PICTURES

show, Mike eventually calls a truce. If he can prove he's right about men by helping Abby get a date with her square-jawed neighbour, she promises to stop thinking of reasons to fire him. Cue the obligatory makeover montage...

Abby is an impossible character. Supposedly smart enough to be an award-winning producer but too dumb to realize that lying about who you are to get a guy will end in misery. So what's a girl to do? We can't be ourselves (i.e., hideous monster) and we can't be someone else. But Abby doesn't have to worry long because, despite Mike's ugly truths, by now the fairytale ending has long since fallen into place. Of course, in these

kinds of movies, the only thing better than a knight in shining armour is a broken boy whom only the right girl can fix. As it turns out, all Mike's vile theories about women come from a fractured heart and Abby's there to mend the pieces. Ugh.

The Ugly Truth leaves women trapped between the current trend in relationship advice à la Steve Santagati (the real-life self-proclaimed "dating expert" Butler's character is based on) and the perpetuation of the classic romcom dogma our wishful thinking is founded on. It makes fun of our dreams for most of the film, until Prince Charming materializes near the end.

Double ugh.

Still Smokin'



**FREEDOM OF CHOICE G.H. LEWIS
DELIRIOUS, DREAMLIKE, DRUG-
ADDLED MOVIES LIKE 1962'S
CONFESSIONS OF AN OPIUM
EATER DEFINE PSYCHOTRONIC**

What is "psychotronic"? Well, it can mean many things. For film aficionados, it's a subgenre of films that dissolve all boundaries and are confoundingly indescribable. Psychotronic films tend to deal with taboo themes, deal with ambitious ideas despite inadequate financial resources (or technical prowess), and they tend to be confoundingly difficult to track down.

A great initiation into the world of psychotronics is Albert Zugsmith's 1962 *Confessions of an Opium Eater*, starring the great (and greatly underrated) Vincent Price and directed by the man who produced, in addition to a whole lot of exploitation trash, Orson Welles' *Touch of Evil* and Douglas Sirk's *The Tarnished Angels*. Based (very loosely) on Thomas De Quincey's famous 1821 novel of the same name, *Opium's* decades-long unavailability has given it a rarefied status in psychotronic circles. Now that it's finally available, if only on YouTube, it's a relief to see that it fully lives up to its lavish reputation as a film that's as weird as weird can be.

It's set against the backdrop of the San Francisco tong wars of the early 20th century. While working

undercover to crack an underground Chinatown slave ring, Price becomes acquainted with the opium pipe and begins to understand that the mysteries that the orient holds can never be understood. As he (literally) descends into the slave-trading demimonde, he must navigate a maze where success or failure is always just a secret passage away.

This film makes no sense whatsoever, and that's the wonderful beauty of it all. Fight scenes come out of nowhere, sordid dance numbers burst out when we least expect them, and a roster of actors who were either found at a coffee house or at the local bar where Zugsmith hung out add to the logic mayhem. Whenever you think the film will explode into mediocrity, it unearths a canal of decadent corruption, and beckons you to swim into sin.

As photographed by Joseph Biroc,

**WATCH CONFESSIONS OF AN OPIUM EATER ONLINE AT
WWW.YOUTUBE.COM.**

Confessions has a decidedly low-budget veneer, but the ingenuity and creativity on display banishes the obvious budgetary limitations. The film possesses a remarkable dreamlike ambience that anticipates David Lynch and every other "weird" film of the past 30 years. It's not unlike catching a movie on TV at 3 a.m. and dozing fitfully throughout, only to wake up as the credits roll and having a vague sense that you've witnessed something that just wasn't right.

It's a trip that will never bring you down and a perfect introduction to everything psychotronic.

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MOVIE REVIEW • SCHLOCKY HORROR • BY PAUL MATWYCHUK | 555 words

Moppets Who Kill



Little Girl Bonkers | Isabelle Fuhrman stares into the camera while adoptive mom Vera Farmiga looks on, in *Orphan*. PHOTO COURTESY OF WARNER BROS. PICTURES

LITTLE ISABELLE FUHRMAN NEARLY BREAKS THE NEEDLE ON THE CREEPY-KID BAROMETER IN *ORPHAN*

ORPHAN

Directed by Jaume Collet-Serra. Starring Vera Farmiga, Peter Sarsgaard, Isabelle Fuhrman. Now playing.

★ ★ ★ ☆ ☆

Is there a good actress with more dubious taste in material than Vera Farmiga? In just the last two years, she's starred in *Quid Pro Quo* (a painfully arty thriller about amputee fetishists), *The Boy in the Striped Pyjamas* (a contrived drama about the son of a Nazi S.S. officer who befriends a Jewish concentration camp inmate and who accidentally ends up in the gas chambers himself), and not one but two thrillers about mothers of evil children. *Joshua*, which came out in 2007, got some decent reviews, but I found Farmiga's performance as a woman unravelling from postpartum depression embarrassingly overwrought.

Orphan isn't a very good movie either, but at least it has none of *Joshua*'s pretensions of seriousness: it's a big, dumb thriller about a pint-sized psychopath, a throwback to "[blank] from hell" movies of the '90s like *The Hand That Rocks the Cradle*, with a few pieces of *The Bad Seed* and *Don't Look Now*, of all things, sprinkled in for good measure.

As in *Don't Look Now*, the film is about a married couple still recovering from the death of a child. (Both couples even have a small lake in their backyard that their kids are perpetually on the verge of falling into.) In *Don't Look Now*, Donald Sutherland and Julie Christie take a trip to Venice where they're menaced by a creepy dwarf; in *Orphan*, Vera Farmiga and Peter Sarsgaard invite the creepy dwarf to live with them — they go to an orphanage and pick out a nine-year-old girl named Esther (Isabelle Fuhrman) to bring home. (Apparently they get to bring

her home that very day, like a puppy from the pound.)

With her Russian accent, her unusually self-possessed demeanour, and her habit of dressing in old-fashioned ribbons and pinafores, Fuhrman doesn't exactly fit in with her new siblings or classmates, but to Farmiga and Sarsgaard, she's just misunderstood — nothing a little love won't fix. The fools! Little do they realize how cunningly Fuhrman is manipulating everyone around her, sending the school bully to the hospital, bashing in the brains of an overly inquisitive nun from the orphanage, and systematically driving a wedge between Farmiga and Sarsgaard, pushing them toward divorce so that daddy's little girl can have daddy all to herself. (Most amusing are the scenes where little Fuhrman effortlessly terrorizes her older brother into silence.)

As directed by Jaume Collet-Serra (who also did the *Paris Hilton* re-

make of *House of Wax*), *Orphan* gets off to a terrible start, complete with a tasteless dream sequence and way too many cheap false scares, including the old "face in the medicine cabinet mirror" trick. Shameless! But Isabelle Fuhrman is such a compellingly creepy screen presence that she almost sells this ridiculous movie single-handedly — even the uproarious twist that takes us into the film's final 20 minutes (and leads to an especially queasy scene between Fuhrman and Sarsgaard).

With a remake of the 1987 shocker *The Stepfather* (which starred Terry O'Quinn as a murderous stepdad) due out in October, I wonder if *Orphan* is merely the first of a wave of domestic horror movies still to come, eerie tales of families being infiltrated by evil outsiders. Don't worry, though, evil children: no matter how unloved you may feel, Vera Farmiga will always be there to take you in.

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BEN KINGSLEY **JIM STURGESS**

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MOVIE GUIDE • WHAT'S PLAYING IN THE THEATRES



There Will Be Judd | Adam Sandler and Seth Rogen star in *Funny People*, the latest from writer/director Judd Apatow. PHOTO COURTESY OF UNIVERSAL PICTURES

OPENING THIS WEEK

(500) DAYS OF SUMMER

Joseph Gordon-Levitt and Zooey Deschanel star in director Marc Webb's inventively structured romantic comedy about a broken-hearted young hipster reflecting on his doomed relationship with a quirky female co-worker.

ALIENS IN THE ATTIC

Ashley Tisdale, Robert Hoffman, Carter Jenkins, and Doris Roberts star in *Like Mike* director John Schultz's kids' comedy about a group of kids who must fight off the spacemen that have invaded their family's vacation home.

FIFTY DEAD MEN WALKING

Ben Kingsley, Jim Sturgess, Kevin Zegers, and Rose McGowan star in *The Stone Angel* director Kar Scogland's drama, based on the true story of Martin McGartland, a British undercover policeman who risked his life by infiltrating the IRA.

FUNNY PEOPLE

Adam Sandler, Seth Rogen, Leslie Mann, Jonah Hill, Eric Bana, and Jason Schwartzman star in *Knocked Up* writer/director Judd Apatow's sprawling comedy/drama about the relationship between a terminally ill comedian and the young standup comic he decides to make his protégé.

ALSO PLAYING

BRÜNO

It would take a dozen semioticians and queer-theory experts working around the clock to untangle the complex, often self-contradicting themes and images in Sacha Baron Cohen's latest quasi-documentary prank on uptight America. It's often howlingly funny, but frequently incoherent — and mean-spirited, too.

★★★★☆

FOOD INC.

Director Robert Kenner's documentary about the deleterious effects of the corporate food industry doesn't uncover any new information, but it puts some important but unappetizing facts into an easily digestible package — and that alone is worth praise.

★★★★☆

G-FORCE

Bright, shiny, and witless. Why put so much money and effort into all this 3-D CGI technology, and waste it on so many fart and poop gags?

★★★☆☆

HARRY POTTER AND THE HALF-BLOOD PRINCE

The Harry Potter series has promised so much magic over the years and has so rarely delivered it. But the sixth chapter in the saga comes closer than any of its predecessors. Frank Dillane (as the teenaged Voldemort) is a particularly creepy addition to the ever-expanding cast.

★★★★☆

THE HURT LOCKER

We've all seen movies where the hero has to defuse a ticking time bomb, but those scenes have never been as tense as the ones in this vivid drama about a bomb disposal squad in 2004 Baghdad. A stunning fusion of genre filmmaking and you-are-there reportage.

★★★★★

ICE AGE: DAWN OF THE DINOSAURS

Blue Sky Studios, creators of the ugliest-looking computer animation in the business, deliver the third film in their series of prehistoric adventures. The plot is perfunctory, and the focus on the characters' various midlife crises gives kids little to relate to.

★★★☆☆

PUBLIC ENEMIES

Michael Mann's John Dillinger epic is an ambitious, beautiful-looking bust. All the elements are here — charismatic stars, great photography, a director with a deep understanding of criminal codes of masculinity — but somehow they don't quite cohere into a satisfying whole.

★★★★☆

TRANSFORMERS: REVENGE OF THE FALLEN

Remember when summer movies tried to entertain you instead of beat you up? We have nothing against brainless entertainment, but this noisy, bloated monstrosity isn't even fun.

★★★☆☆

UP

A crotchety old widower attaches a few hundred balloons to his home and floats away to South America, land of adventure, waterfalls, and talking dogs. Haven't we all dreamed of doing the same? Pixar's latest is a blissful blend of cartoon invention and emotional poignancy; it's like *The Straight Story*, only with much more helium.

★★★★★

SHOWTIMES JULY 31-AUG. 6, 2009

GARNEAU

8712-109 STREET • 433-0728

THE HURT LOCKER

Nightly 6:45, 9:15, Sat/Sun & Mon. matinees 2:00. Violence, coarse language.

PRINCESS

10337 82 AVENUE • 433-0728

FIFTY DEAD MEN WALKING

Nightly 7:10, 9:10, Sat/Sun & Mon. matinees 2:00. Mature subject matter.

FOOD INC.

Nightly 7:10, 9:10, Sat/Sun & Mon. matinees 2:00.

PARKLAND

130 Century Crossing, Spence Grove • 962-2332

FUNNY PEOPLE

Nightly 6:45, 9:30, matinees Sat/Sun & Thurs 12:45, 3:30. Coarse language, sexual content, not recommended for young children.

ALIENS IN THE ATTIC

Nightly 6:55, 9:00, matinees Sat/Sun & Thurs 1:05, 3:15, 5:15.

ORPHAN

Nightly 6:50, 9:15, matinees Sat/Sun & Thurs 12:30, 3:30.

TRANSFORMERS: REVENGE OF THE FALLEN

Nightly 6:30, 9:20. Violence, crude content, not recommended for young children.

ICE AGE: DAWN OF THE DINOSAURS

Nightly 6:50, 9:00, matinees Sat/Sun & Thurs 12:55, 3:00.

G-FORCE

Nightly 7:05, 9:10, matinees Sat/Sun & Thurs 1:10, 3:10, 5:10.

WETASKIWIN CINEMA 4 PLEX

284056 Wetaskiwin • 352-3922

G-FORCE

Nightly 5:55, 9:20, matinees 12:55, 3:20.

HARRY POTTER AND THE HALF-BLOOD PRINCE

Nightly 6:40, 9:45, matinees 12:40, 3:40. Violence, frightening scenes.

THE UGLY TRUTH

Nightly 7:05, 9:25, matinees 1:05, 3:25.

ALIENS IN THE ATTIC

Nightly 7:00, 9:30, matinees 1:00, 3:20.

SOUTH EDMONTON

1525 99 Street • 436-8505

ALIENS IN THE ATTIC

Nightly 11:45, 2:00, 4:20, 6:20, 9:20, Thurs 11:45, 2:00, 4:20, 6:50, 9:25. No passes.

FUNNY PEOPLE

Fri/Sat 12:00, 3:40, 7:00, 10:30, Thurs 12:00, 3:40, 7:00, 10:25. No passes.

THE UGLY TRUTH

Fri/Thurs 12:15, 2:45, 5:15, 7:50, 10:25. Language may offend, sexual content.

G-FORCE

Fri/Thurs 12:45, 3:15, 6:40, 9:15, Fri/Thurs 11:50, 2:15, 4:45, 7:20, 9:45. No passes.

ORPHAN

Fri/Thurs 12:55, 4:10, 7:15, 10:35.

(500) DAYS OF SUMMER

Fri/Sat 11:55, 2:25, 4:55, 7:30, 10:10, Wed 1:10, 4:40, 7:30, 10:10, Thurs 4:55, 7:30, 10:10, Sat & Sun. Screenings Thurs 1:00. Language may offend.

THE UGLY TRUTH

Fri/Thurs 12:40, 2:50, 5:10, 7:40, 10:10, Wed 2:50, 5:10, 7:40, 10:10, Sat & Sun. Screenings Wed 1:00. Language may offend, sexual content.

G-FORCE

Fri/Thurs 12:20, 2:30, 4:40, 7:15, 9:30. No passes.

ORPHAN

Fri/Thurs 1:20, 4:30, 7:30, 10:25.

HARRY POTTER AND THE HALF-BLOOD PRINCE

Fri/Thurs 12:10, 2:15, 3:30, 6:40, 7:00, 9:40, 10:20. Frightening scenes, violence. No passes.

BRUNO

Fri/Thurs 4:20, 9:10. Language may offend, nudity, crude sexual content.

ICE AGE: DAWN OF THE DINOSAURS

Fri/Thurs 12:30, 2:45, 5:20, 7:45, 10:05.

PUBLIC ENEMIES

Fri/Thurs 12:25, 3:40, 6:45, 9:55. Violence.

MY SISTER'S KEEPER

Fri/Thurs 1:30, 4:40. Mature theme.

TRANSFORMERS: REVENGE OF THE FALLEN

Fri/Thurs 12:15, 3:50, 7:10, 10:25. Not recommended for children, crude content, violence.

THE PROPOSAL

Fri/Thurs 1:40, 4:15, 6:50, 9:20. Coarse language.

THE HANGOVER

Fri/Thurs 1:50, 5:00, 7:50, 10:15. Language may offend, nudity, crude content.

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THE UGLY TRUTH

Fri/Thurs 12:45, 3:15, 6:45, 9:20. Language may offend, nudity, crude sexual content.

FUNNY PEOPLE

Fri/Thurs 12:00, 3:20, 6:40, 10:00.

G-FORCE

Fri/Thurs 2:30, 4:50, 7:10, 9:30.

THE HANGOVER

Fri/Thurs 1:40, 4:30, 7:30, 10:10. Language may offend, nudity, crude content.

PUBLIC ENEMIES

Fri/Thurs 12:40, 3:40, 7:10, 10:10. Language may offend, sexual content.

ORPHAN

Fri/Thurs 12:50, 3:40, 6:50, 9:40. No passes.

BRUNO

Fri/Thurs 12:20, 3:20, 6:30, 9:30. Language may offend, nudity, crude sexual content.

HARRY POTTER AND THE HALF-BLOOD PRINCE

Fri/Thurs 12:10, 3:40, 7:10, 10:40. Frightening scenes, violence.

ALIENS IN THE ATTIC

Fri/Thurs 12:30, 3:20, 7:00, 9:45.

G.I. JOE: THE RISE OF COBRA

Fri/Thurs 11:55, 3:15, 6:35, 9:55. Coarse content, violence, not recommended for children.

CLAREVIEW 10 CINEMAS

4211-139TH AVENUE • 472-7100

THE HANGOVER

Fri/Thurs 1:20, 4:20, 7:20, 9:45. Language may offend, nudity, crude content.

ICE AGE: DAWN OF THE DINOSAURS

Fri/Thurs 2:00, 4:20, 6:55, 9:15.

BRUNO

Fri/Thurs 12:20, 2:30, 4:50, 7:15, 9:35. Language may offend, nudity, crude sexual content. No passes.

HARRY POTTER AND THE HALF-BLOOD PRINCE

Fri/Thurs 1:00, 4:30, 8:00, Sat/Sun 1:00, 4:30, 8:00. Frightening scenes, violence.

THE UGLY TRUTH

Fri/Thurs 1:30, 4:10, 7:00, 9:30. Language may offend, sexual content.

ORPHAN

Fri/Thurs 12:30, 3:30, 6:50, 9:40.

G-FORCE

Fri/Thurs 12:05, 2:25, 4:45, 7:10, 9:30.

ALIENS IN THE ATTIC

Fri/Thurs 12:10, 2:30, 4:40, 7:05, 9:20.

FUNNY PEOPLE

Fri/Thurs 12:00, 3:30, 6:45, 9:50.

G.I. JOE: THE RISE OF COBRA

Fri/Thurs 12:01.

WESTMOUNT CENTRE CINEMAS

111 AVENUE & GRAVE ROAD • 435-0726

FUNNY PEOPLE

Fri/Thurs 12:15, 3:40, 6:55, 10:10.

HARRY POTTER AND THE HALF-BLOOD PRINCE

Fri/Thurs 12:00, 3:25, 6:40, 10:00, Sat/Sun 12:00, 3:25, 6:40, 10:00. Frightening scenes, violence. No passes.

CINEMA CITY MOVIES 12

130 AVENUE & 50 STREET • 472-9779

LOVE ALL KILL NONE W.E.S.T.

Fri/Thurs 1:10, 4:00, 6:50, 9:50.

LUC (HIMN W.E.S.T.)

Fri/Sat 1:35, 4:15, 7:40, 10:45, Sun/Thurs 1:05, 4:15, 7:40. Violence.

MOON

Fri/Sat 1:25, 4:25, 6:45, 9:15, 11:35; Sun/Thurs 1:25, 4:25, 6:45, 9:15.

YEAR ONE

Fri/Sat 1:40, 4:25, 7:20, 9:30, 11:45; Sun/Thurs 1:40, 4:35, 7:20, 9:30. Coarse content.

IMAGINE THAT

Fri/Thurs 2:00, 4:50, 7:30.

THE TAKING OF PELHAM 123

Fri/Sat 1:35, 4:10, 7:15, 9:45, 12:00; Sun/Thurs 1:35, 4:10, 7:15, 9:45. Violence, coarse language.

FUNNY PEOPLE

Fri/Thurs 12:00, 3:30, 6:45, 9:50.

LAND OF THE LOST

Fri/Sat 1:45, 4:40, 7:10, 9:35, 11:50; Sun/Thurs 1:45, 4:40, 7:10, 9:35. Coarse language, crude content.

MY LIFE IN RUINS

Fri/Sat 1:50, 11:30, Sun/Thurs 9:20. Sexual content.

DRAG ME TO HELL

Fri/Sat 1:00, 12:15, Sun/Thurs 10:00. Not recommended for children, frightening scenes.

NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSONIAN

Fri/Sat 1:30, 4:20, 7:00, 9:25, 11:40; Sun/Thurs 1:30, 4:20, 7:00, 9:25.

TERMINATOR SALVATION

Fri/Sat 1:20, 3:30, 7:10, 9:35. Language may offend, sexual content.

TRANSFORMERS: REVENGE OF THE FALLEN

Fri/Thurs 11:45, 3:10, 6:25, 9:45. Coarse content, violence, not recommended for children.

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ALIENS IN THE ATTIC

Fri/Thurs 12:30, 2:45, 4:50, 7:20, 9:45. Language may offend, sexual content. No passes.

FUNNY PEOPLE

Fri/Thurs 12:00, 3:20, 7:00, 10:30. No passes.

THE UGLY TRUTH

Fri/Thurs 12:10, 2:40, 5:10, 7:40, 10:10, Wed 5:10, 7:40, 10:10, Sat & Sun. Screenings Wed 1:00. Language may offend, sexual content.

G-FORCE

Fri/Thurs 11:50, 2:15, 4:40, 7:10, 9:30. No passes.

ORPHAN

Fri/Thurs 12:40, 4:10, 7:45, 10:40. No passes.

HARRY POTTER AND THE HALF-BLOOD PRINCE

Fri/Thurs 1:00, 4:30, 8:00; Fri/Sat 11:45, 3:15, 6:45, 10:15. Frightening scenes, violence. No passes.

BRUNO

Fri/Thurs 1:30, 4:20, 7:30, 10:10, Wed 1:30, 4:20, 10:10. Language may offend, nudity, crude sexual content.

ICE AGE: DAWN OF THE DINOSAURS

Fri/Thurs 12:00, 3:50, 6:30, 9:15.

PUBLIC ENEMIES

Fri/Thurs 12:20, 3:30, 6:40, 9:50. Violence.

TRANSFORMERS: REVENGE OF THE FALLEN

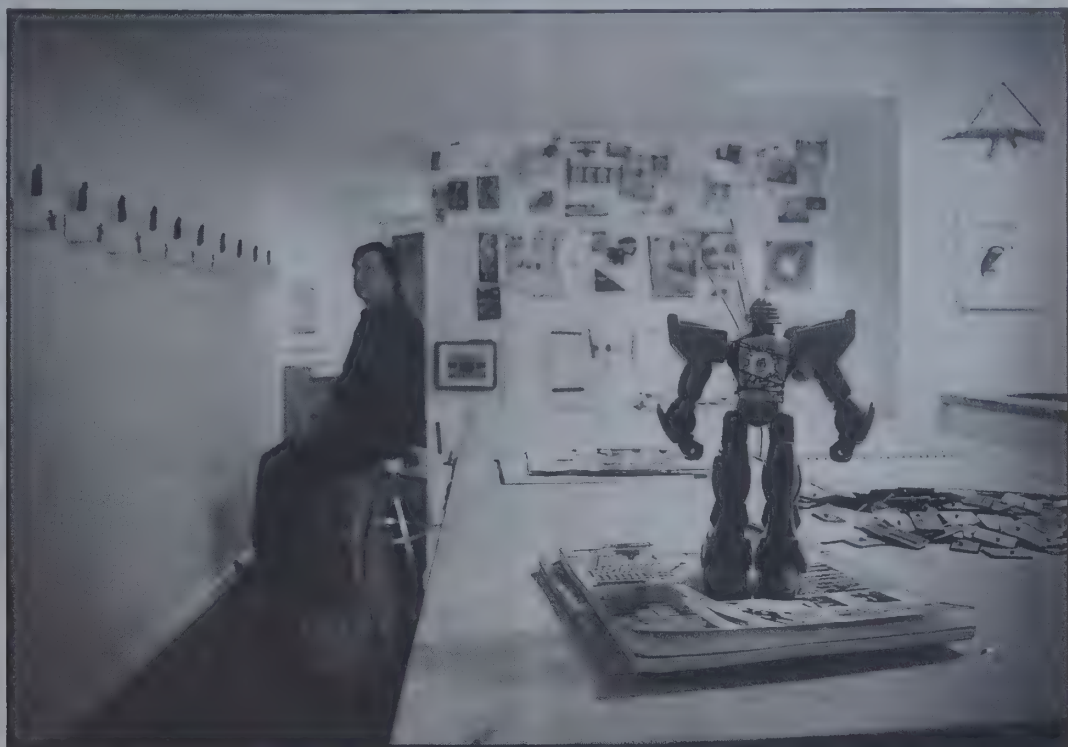
Fri/Thurs 12:15, 3:30, 6:50, 10:00. Not recommended for children, crude content, violence.

THE PROPOSAL

Fri/Thurs 1:00, 4:00, 6:50, 9:40. Coarse language.

THE HANGOVER

Fri/Thurs 1:40, 4:30, 7:40, 10:20. Language may offend, nudity, crude content.



If your studio were a celebrity or a fictional character, who would it be?

It would totally be Seth Green. It has this whole *Robot Chicken* thing going on. My wife, she's like, "When are you going to start doing stop-motion films?" I just never really got rid of the toys. Now I'm, like, 34 and I'm incorporating this stuff into my work, and it's weird because when you do shows, you see this 60-year-old scholar looking at your *Star Wars* figures for some deep meaning — it's kind of ridiculous.

What helps you get into the working mood down here?

I have to have a movie going on in the background. I have a great library of music, but I need a movie. So I pop in a film and I'm like a kid again.

What was the last movie you watched while working?

Punisher: War Zone. And before that it was *The Darjeeling*

Limited. I like the dramas, but I also really like the campy stuff too. When we were setting up for a show at Latitude 53, Todd Janes was like, "Hey, I've got a projection screen — do you want to watch a movie?" So we watched *The Life Aquatic* while we were setting up and it was great. I don't know what it is; it just gets me in the right frame of mind.

Have you ever toyed with the idea of having a studio separate from your house?

Yeah, but it's tough with kids and a family, because it's really hard to come home from work for an hour and then say, "See you later," and go to a studio downtown or something. The romantic studio a trendy downtown loft just isn't an option, so I bury myself in the 'burbs.

You have a background in furniture design. How does furniture factor into your studio space?

It's got to be comfortable. It's funny, because when we

bought this furniture we had no idea this was going to be a workspace, so now I'm craving a beat-up old couch with the rips and the frayed fabric.

What's your favourite feature of your studio?

Definitely my espresso machine. I need strong coffee.

Anything you'd change about it?

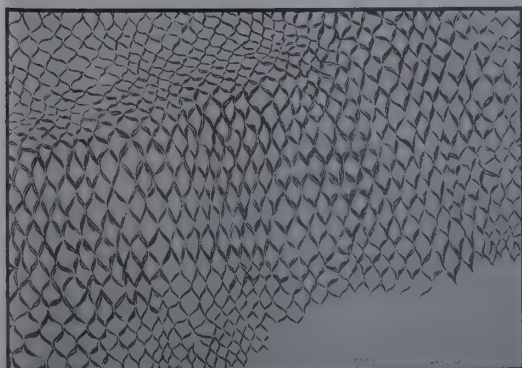
Windows. I'd love some more windows. My mom's an artist in Victoria, a painter, and she has this beautiful room full of windows with sunlight cascading in, and I told her I was going to set up the basement for a studio and she's just couldn't understand it, but I actually feel like I'm a kid again — I got my room back.

Each week for 10 weeks, SEE Magazine and Aaron Pedersen and Eugene Uhuad will profile a different artist in their studio space. Visit the completed series at www.seemagazine.com.

studiovisit

Adrieen Koleric | visual artist

BY ANDREW PAUL, PHOTO BY EUGENE UHUAD



Come To The Honeycomb Hideout | Dara Humniski's apian-themed drawings and Fish Griwkowsky's 3-D rabbits share the walls this month at Bunnybee at Cafe Mosaics. IMAGE BY DARAH HUMNISKI

ARTS NEWS • NOTABLE HAPPENINGS FROM THE THEATRE TO THE GALLERY

SALON!

A Show Called A Show

Arts News is in roundup mode this week... so let's see how many items we can lasso. First, the visual arts events. Plainspoken sculptor Andrew French has a show entitled **A Show** up and running at Common Sense Gallery until Aug. 22 — you can watch a charming video from the opening reception at commonsensegallery.com, and French's airy arrangements of spheres and cylinders in steel and copper are equally delightful. Meanwhile, if you'll forgive the nepotism, prolific SEE columnist Fish Griwkowsky and occasional SEE illustrator Dara Humniski have a show at Cafe Mosaics called **Bunnybee** opening Aug. 1.

PARLOUR!

Alice And Jack And Jill

Now we've got news of a couple of artistic parties this week you'll definitely want to know about. First, splash-making local fashion mag **Parlour** is celebrating their upcoming new ish with an *Alice in Wonderland*-themed bash Thursday at 9 p.m. at downtown's 100 Bar & Kitchen. Cocktails, mad hatters, and Krystle Dos Santos will all be in attendance. And on Saturday, that theatrical dynamo **The System Theatre** is hosting a fundraiser at The ARTery for their Fringe show *Jack & Jill: Deconstruct*. A \$20 ticket gets you hors d'oeuvres, a concert by The James Murdoch Band, a silent auction, and more.

DRAWING ROOM!

Pencil Sharpeners

And finally, here's an event that's a party and a gigantic act of artistic creation at the very same time. (See how neatly we tie everything together here in Arts News?) On Aug. 1, from noon to midnight, Latitude 53 will be holding their annual **Draw** marathon, a welcoming, highly stimulating day-long celebration of the act of putting pencil to paper and moving it all around. Family-friendly events are planned for earlier in the day, but at 8 p.m., the bar opens and local bands Field and Stream and Swwords attempt to re-energize the weary imaginations (and wrists) of everyone in attendance.

edmonton public art

CALL TO ARTISTS: REQUEST FOR QUALIFICATIONS SOUTHWEST COMMUNITY RECREATION CENTRE

There are two public art opportunities at the Southwest Community Recreation Centre. Applicants are welcome to submit an application to either or both opportunities, however a separate application is required for each opportunity.

PROJECT #1: An exterior commission, which can be discreet or integrated to the building and site locations.

Budget: \$400,000 CAD (maximum, all inclusive)
Deadline: 4:30 pm on Thursday, September 10th, 2009

PROJECT #2: An interior commission, which can be discreet or integrated to the building and site locations, that includes a community collaboration component in the development or production of the artwork.

Budget: \$66,100 CAD (maximum, all inclusive)
Deadline: 4:30 pm on Thursday, September 10th 2009

CALL TO ARTISTS: REQUEST FOR PROPOSALS WHITEMUD PARK TRAILHEAD BUILDING

Budget: \$23,700 CAD (maximum, all inclusive)
Deadline: 4:30 pm on Monday, September 7th, 2009

CALL TO ARTISTS: REQUEST FOR PROPOSALS LEWIS FARMS & MEADOWS TRANSIT CENTRES

The commission will be awarded to one artist to provide two public artworks, one for each transit centre: Lewis Farms Transit Centre and Meadows Transit Centre.

Budget: \$50,560 CAD (maximum, all inclusive)
Deadline: 4:30 pm on Tuesday, September 8th, 2009

CALL TO ARTISTS: REQUEST FOR QUALIFICATIONS NORTH CENTRAL COMMUNITY RECREATIONS CENTRE & FIELD HOUSE

There are two public art opportunities at the North Central Community Recreation Centre & Field House. Applicants are welcome to submit an application to either or both opportunities, however a separate application is required for each opportunity.

PROJECT #1: An exterior commission, which can be discreet or integrated to the building and site locations.

Budget: \$504,000 CAD (maximum, all inclusive)
Deadline: 4:30 pm on Thursday, September 10th, 2009

PROJECT #2: An interior commission, which can be discreet or integrated to the building and site locations.

Budget: \$41,000 CAD (maximum, all inclusive)
Deadline: 4:30 pm on Thursday, September 10th 2009

All above public art competition, open to all Canadian and international visual artists, is held in accordance with the City of Edmonton policy "Percent for Art to Provide and Encourage Art in Public Areas" (C458B).

Installation of all above public art projects slated for the fall of 2010.

Download RFQs and RFPs at
www.edmontonarts.ab.ca/publicart.



www.edmontonarts.ab.ca

BOOK PROFILE • EXPERIMENTAL HYBRIDS • BY KATHLEEN BELL 1625 words

Laboratory Plus Art Gallery



Photo Synthesis | A photograph from the series Biotechnica: LiveLifeLab, from the book *Imagining Science*. PHOTO BY SHAWN BAILEY AND JENNIFER WILLET

IN IMAGINING SCIENCE, SEAN AND TIMOTHY CAULFIELD POUR ART AND SCIENCE INTO THE SAME TEST TUBE

IMAGINING SCIENCE: ART, SCIENCE, AND SOCIAL
CHANGE

Edited by Sean Caulfield and Timothy Caulfield. University of
Alberta Press. 105 pp. \$34.95

Imagine science. Does the mere word full you with an overwhelming sense of boredom, excitement, or hope? How about fear? Is there anything that scares you about science? Say, genetically modified organisms or genetically modified people? Do you

He edited the book, a collection of essays both visual and verbal, with his brother, U of A printmaking professor Sean Caulfield. And both Caulfields agree that despite their often outlandish premises, sci-fi novels, comic books, and blockbuster movies shadow real anxieties about the future of science, specifically biotechnology research.

"I've long been fascinated, increasingly so, with how science is portrayed in popular culture," says Timothy, citing this interest in what goes pop as part of the impetus for the book. "I also believe, and we have some research to back it up,

tionally we've separated them just based on methodology, just based on topic, based on perspective, I think it's increasingly recognized that we can't do that anymore."

The brothers collected *Imagining's* contributors at the Banff Centre in order to figure out ... well, what everyone was thinking about. "There weren't really any kind of intense disagreements," Timothy says, "but there's definitely a difference in perspective. And I think there's a difference between Sean and I. We get along really well, especially for brothers, but I think Sean is a little bit more open to different ideas of

**"A LOT OF SCIENTISTS DON'T BUY INTO THE POSTMODERN VIEW OF THE UNIVERSE.
SO THAT WAS A VERY INTERESTING CONTINUUM THAT WE STRUGGLED WITH."**

contemplate the ethics of stem-cell research? Or maybe it's the thought that we might someday all be ruled by superhuman computer hybrids that make us shine their ro-boots that gives you anxiety-induced asthma? And then there's always cloning.

"If you lived in a society where you could clone armies and clone people for body parts — like that movie *The Island* — if you lived in a society where they allowed that to occur, cloning would be the least of your worries," points out University of Alberta Law professor Timothy Caulfield with just a hint of exasperation, like he's made this point far too many times before. Still, he laughs, as he's not about to dismiss Hollywood-style images of science, since his new book, *Imagining Science: Art, Science and Social Change*, is an exploration of where and how art and science interact.

that it has a real impact on policy and on social perceptions. It's both a reflection of, and helps to shape expectations and perceptions of, science. And obviously, artists have an incredibly important role to play in that story."

Imagining addresses those expectations and perceptions with lush photos of evocative art installations and colourful prints beside clear, concise articles on everything from bioethics and genetics to policy and food. Most importantly, however, it brings these disparate groups of artists, scientists, and social commentators together. "Over the last 10, 15 years," he explains, "people are understanding that so many of the social problems in the world, the scientific problems in the world, and the social science questions in the world require more than one discipline. So while tradi-

truth, ideas of knowledge — where knowledge comes from. I probably fit in the middle, and a lot of scientists don't buy into the postmodern view of the universe, that different perspective. They'll say, 'Look, there are things that are provable and testable.' So that was a very interesting continuum that we struggled with, but I think that's healthy."

He laughs when he admits that he takes the "boring middle ground approach," cautioning that our expectations far exceed the realities of both the risks and rewards of biotechnologies.

So don't lose sleep, but don't stop dreaming either. There's a place for both science and art in this world. And if you can't fathom how to bring the two together, there's a coffee table-sized book called *Imagining Science* that shows you where to start.

ARTS PREVIEW • MULTICULTURALISM • BY CLARA LOGINOV | 635 words

Whole Wide World

TWO OF THE FIVE TRANS-PLANTED EDMONTONIANS FEATURED IN THIS VILLAGE TALK ABOUT THE IMMIGRANT ARTIST EXPERIENCE

THIS VILLAGE

by Shumba Z. Ash, Erika Vela Namsechi, Ljubomir Ilic, Pedro Rodriguez De Los Santos, Akiko Taniguchi. Edmonton Mennonite Centre for Newcomers (10209-97 St.). Presented by the Art Gallery of Alberta. Aug. 1-26.

The life of an artist is rarely easy. And the life of an immigrant is inherently filled with challenges. So the life of an immigrant artist, one would imagine, is exponentially more difficult.

The Art Gallery of Alberta's new travelling exhibit *this village* brings together the artwork of five artists, all immigrants from different countries, to display art they've created since moving to Alberta. Covering a variety of mediums, themes, and influences, the show doesn't attempt to tie its pieces together with a common thread. Rather, it's about showing the multitudinous possibilities of the immigrant experience as well as celebrating the very Canadian value of multiculturalism.

Shumba Z. Ash, a sculptor originally from Zimbabwe, moved to Edmonton in 2001. Though he had worked creatively with wire, stones, and other found materials since childhood, he didn't pursue art professionally until adulthood. He brings with him a different sensibility about art, citing his choice of materials. "I'm pretty drawn to recycling. Like scrap metal... I think there is a great sense of satisfaction when you take something that's 50 years old, and change its form and make it live for another 50 years. I think it's interesting that now we're starting to realize that recycling is important... The funny thing is, back home we recycle a lot. In Third World countries, recycling is like, 'We do it every time. You want us to do it again?'"

Ash's pieces in *this village* are wire sculptures of vehicles. "That was the foundation of me being an artist, as well as many other African kids," he says. "We used to get wire and make cars and then run around the neighbourhood driving them. If there was a new Camaro on TV or in the paper or, say, there was *Knight Rider*, then somebody was like, 'Well, I'm going to make... the best Knight Rider you guys have ever seen.'"

Erika Vela Namsechi, born in Peru, moved to Edmonton 15 years ago after completing a fine arts degree in Lima. A painter, Namsechi cites her surroundings and environment as artistic influences, and likewise describes her cultural identity as being somewhat pliant depending on what surrounds her. "If I go back to Peru, I will get inspired again by my cul-



From *This Village To Ours* | Erika Vela Namsechi's *Flower Vendors*, one of the paintings included in *this village*. IMAGE: ERICA VELA NAMSECHI

tural background," she says, citing a recent trip to the Andean region of Peru. "I took lots of pictures of the Indian women, and when I came back, I painted them."

Two of these paintings will be exhibited in *this village*, and Namsechi's descriptions of these "figurative abstracts" suggest a unique viewpoint, one that isn't an outsider's, but that is also viewing these images with some remove.

While viewing her work as universal, Namsechi still feels firmly planted in the multicultural community; this comes with blessings and struggles, a sentiment that Ash echoes. This struggle of being left in an artistic "no man's land," as he puts it, is a result of not only being pulled between native and adopted cultures, but also trying to break out of being

defined as a "multicultural artist" to be defined as simply an "artist."

"Back in Peru," Namsechi says. "I'm in the culture I was born and grew up with. It's [easier] to go to the galleries and to be accepted. Here, I belong to one group inside the big culture... I still need to belong more."

Ash, ever the artist, speaks with images, and finds the most apt metaphor for the immigrant artist experience in nature: "A tree grows and all of a sudden maybe there's light and the branches are going that way. There's no blueprint... Sometimes you just have to follow the light, just like the branches and the leaves — this is working, so just keep going that way. But at the same time, [you try] to stay true to your roots."

EXHIBITS

DA VINCI: THE GENIUS TELLS WORLD OF SCIENCE 1021-142 ST. TO SEP 7 An exhibition focusing on the astounding range of scientific and artistic work by Leonardo da Vinci. **FABRICATING A FATHER** STEPPES GALLERY, 1259-91 ST. TO AUG 31 Oil by Travis McEwen. Info: kelleybrent@bldg-inc.ca to schedule viewing.

THE GOLDEN RULE VISUAL ARTS ALBERTA GALLERY, 10215-112 ST. JUL 30-AUG 29 Paintings by Michelle Leavitt-Djonic. Info: www.vaaablog.com.

HITCHED ALBERTA CRAFT COUNCIL, 10186-106 ST. TO OCT 3 Mixed media works by spouses. Info: www.albertacraft.ab.ca.

HORSES SPRUCE GROVE ART GALLERY, 35-5 AVE. SPRUCE GROVE. TO AUG 14 Sculptures by Rebecca Caron Llanau. Info: 962-0664.

HUMMINGBIRDS OF THE AMERICAS ROYAL ALBERTA MUSEUM, 12845-102 AVE. TO OCT 31 Displays of hummingbirds from all over the Americas. Info: www.royalalbertamuseum.ca.

IN THE BALANCE VISUAL ARTS ALBERTA GALLERY, 10215-112 ST. JUL 30-AUG 29 Info: www.vaaablog.com.

MAFUNCTIONING MEAT ROBOT SNAP GALLERY 10309-97 ST. TO SEP 5 Work by Matt Rehholz inspired by the Jewish legend of the golem. Info: 423-1492.

MYSELF, THE PORTRAIT RED GALLERY 9621 WHYTE AVE. TO AUG 30 A series of male self-portraits. Info: www.redgallery.ca.

NEW HANDS FOR FUN TIMES STEPPES GALLERY 1259-91 ST. TO AUG 3 Oil on canvas by Mandy Espezel. Info: kelleybrent@bldg-inc.ca to schedule viewing.

A NEW LIGHT ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE. TO AUG 23 An exhibition of post-impressionist Canadian painting. Info: www.artgalleryalberta.com.

ORNAMENTA HARCOURT HOUSE GALLERY 3RD FLR, 10215-112 ST. TO AUG 29 Works by Lyndal Osborne. Info: www.harcourthouse.ab.ca.

THE PAINTER AS PRINTMAKER ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE. TO AUG 23 Impressionist prints from the National Gallery of Canada. Info: www.artgalleryalberta.com.

PAPER WORKS SCOTT GALLERY 10411-124 ST. TO AUG 18 Group show by gallery artists. Info: www.scottgallery.com.

PARKLAND COUNTY ART SHOW DEVONIAN BRITANNIC GARDEN, DEVON, JUL 31-AUG 3 Doors at 10 a.m. Info: www.devonian.ca/artshow.

REAL LIFE ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE. TO SEP 2 Contemporary works by Ron Mueck and Guy Ben-Ner. Info: www.artgalleryalberta.com.

REALISMS ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE. TO AUG 23 Works from the Art Gallery of Alberta's collection embodying different concepts of "realism" throughout art history. Info: www.artgalleryalberta.com.

SERENDIPITY SCULPTOR SHOW MUIRART CONSERVATORY, 9626-96A ST. TO SEP 22 Presented by The Sculptors' Association of Alberta. Info: 496-8755.

SKIES STANLEY A. MILNER LIBRARY, CHURCHILL SQUARE, AUG 4-31 Oil paintings by Debra Hovstad. Info: 496-7030.

SPEEDING SUBJECT ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE. TO AUG 11 Drawings and paintings by Mary Joyce inspired by her travels through the countryside. Info: www.artgalleryalberta.com.

SUMMER PROJECT CENTRE D'ARTS VISUELS DE L'ALBERTA, 9103-95 AVE. TO AUG 11 Mixed media work by local artists. Info: 461-3427.

SUMMER ROOFTOP PATIO SERIES LATITUDE 53, 10248-106 ST. Evening of art and entertainment every Thu @ 9 p.m. Info: 423-5353.

SURRENDER NO SURRENDER SNAP GALLERY, 10309-97

ST. TO SEP 5 Printed silkscreen wallpapers and textiles by Anthea Black. Info: 423-1492.

THIS VILLAGE MEMNONITE CENTRE FOR NEWCOMERS, 10207-97 ST. AUG 1-AUG 26 Work created by five immigrants. Info: Alberta. Info: 428-5062.

WILDLIFE PHOTOGRAPHER OF THE YEAR ROYAL ALBERTA MUSEUM, 12845-102 AVE. TO SEP 13 More than 80 winning images culled from more than 36,000 submissions. Info: www.royalalbertamuseum.ca.

THEATRE

THE LION KING JUBILEE AUDITORIUM, 11455-87 AVE. TO AUG 2 The Tony Award-winning Broadway play based on the Disney cartoon. Tickets: www.ticketmaster.ca/451-0000.

SIX DANCE LESSONS IN SIX WEEKS MAYFIELD DINNER THEATRE, 16615-109 AVE. TO AUG 23 Uplifting story of a spiritedly resilient and free young dance teacher. Info: www.mayfieldtheatre.ca.

THANK YOU MR. PRESLEY JUBILATIONS DINNER THEATRE, (WEM) 8882 170 ST. TO AUG 16 Story of the Heartbreak Hotel, a little inn whose claim to fame is that Elvis Presley stayed there. Info: www.jubilations.ca/484-2424.

COMEDY

ALTERNATIVE TUESDAYS COMIC STRIP (WEM) TO JUL 12 Doors @ 8 p.m. Tickets: \$12. Info: www.thecomicstrip.ca.

CUEBALLS FOR CANCER LAUGH SHOP, 2ND FLOOR, 10368 WHYTE AVE. AUG 1 Doors @ 7 and 10 p.m. Admission by donation. Info: www.thelaughshop.ca.

DAN CUMMINS COMIC STRIP (WEM) AUG 5-9 Wed, Thu, Sun @ 8 p.m. Fri, Sat @ 8 and 10:30 p.m. Info: www.thecomicstrip.ca/483-5999.

HIT OR MISS MONDAYS COMIC STRIP (WEM) JUL 26 Amateur comedy doors @ 8 p.m. Info: www.thecomicstrip.ca/483-5999.

HOWIE MILLER LAUGH SHOP ON WHYTE, 2ND FLOOR, 10368 WHYTE AVE. AUG 2 Doors @ 7 p.m. Info: www.thelaughshop.ca/476-1010.

JASON ROUSE YUK YUK'S, CENTURY CASINO, JUL 30-AUG 1 Thu @ 8 p.m. Fri, Sat @ 8 and 10:30 p.m. Info: www.yukyuky.com.

LEAF SKYING COMEDY FACTORY, #408, 3414 GATEWAY BLVD. JUL 30-AUG 1 Thu, Fri @ 8:30 p.m. Sat @ 8 and 10:30 p.m. Info: www.thecomedymagazine.com.

PAUL SVEEN LAUGH SHOP ON WHYTE, 2ND FLOOR, 10368 WHYTE AVE. AUG 4-8 Doors @ 7 p.m. Info: www.thelaughshop.ca/476-1010.

RUBEN PAUL COMIC STRIP (WEM) TO AUG 2 Wed, Thu, Sun @ 8 p.m. Fri, Sat @ 8 and 10:30 p.m. Info: www.thecomicstrip.ca/483-5999.

SHECKY 3:16 THE LAUGH RAPTURE NEW CITY, 10081 JASPER AVE. AUG 4 Doors @ 9 p.m.

WAYNE BRADY RIVER CREE RESORT AND CASINO, WHITEHORN DR & WHITEHORN RD, ENCH. AUG 4 Doors @ 8 PM. Tickets: www.ticketmaster.ca.

IMPROV

CHIMPNOV VARCONA THEATRE, 10329-83 AVE. Hosted by Rapid Fire Theatre. Every Sat except for last Sat of the month. Doors @ 11 p.m. Info: www.rapidfiretheatre.com.

PEOPLE IN PANTS IMPROV CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-116 AVE. Weekly improv show first Thu of the month. Doors @ 7:30 p.m. Tickets: \$5 at the door.

THEATRESPORTS VARCONA THEATRE, 10329-83 AVE. Weekly improv show hosted by Rapid Fire Theatre. Every Fri. Doors @ 11 p.m. Tickets: \$10 @ the door.

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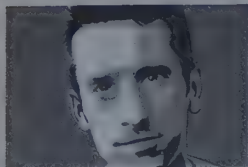
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SAVAGE LOVE: DAN SAVAGE

DAN COUNSELS THREE MALE READERS WHO WANT TO KNOW HOW TO MEET A WOMAN BEFORE IT'S TOO LATE

I'm a 26-year-old straight guy. Due to my being overweight and awkward, I have only been sexually intimate with prostitutes and women of low caliber. I have never been able to sustain an erection during intercourse. I've climaxed during oral sex or handjobs. I'm not physically accustomed to getting off with anything but my hand. Worst of all, the intense fear of impotence has caused me to avoid sexual liaisons. When dating, I feel threatened by the expectation of sex within the first few dates. Any solid advice?

Sick Of Beatin'

Join a gym and lose some weight. You'll gain some confidence and improve your health — and your cir-

cuulation — which could help in the keeping-the-dick-hard department. (I'm not telling you that you have to transform yourself into a muscle god to be happy or find love.) Seeing a doctor and getting your hands on some Viagra couldn't hurt, either. Vary your masturbatory technique.

Stop sleeping with women unless you're attracted to them on some level, and recognize that holding the women who will sleep with you in contempt is an expression of self-hatred and knock it the fuck off. Since sex within the first few dates makes you feel anxious, inform anyone you date that you're not up for having sex within the first few dates.

And the next time you find yourself in bed with someone or sense that things are headed there, SOB, tell her that you're really only interested in oral and mutual masturbation — at least at first — and that you generally take a long time to come. Then you don't have to stress out about failing to meet her expectations, because she won't be expecting anything other than what you're capable of delivering.

Finally, there are sex workers out there who will not only get you off in exchange for your money, SOB, but will work with you on improving your skills and building up your con-

fidence. You may have slept with one already without realizing it because you so resented having to pay for it that you dismissed her as a cheap whore to protect your ego. Dumb mistake.

I'm a heterosexual male. I've never been in a long-term relationship, I've never been in a short-term relationship, I've never been in a relationship. Four make-out sessions in my youth and paid sex with cheap street prostitutes is all the physical intimacy I've ever known. And sometime before the end of this year, I'll be turning 45. I have no explanation for how I fucked up something this important this badly for this long, but here are my best clues:

(1) Deep down, I don't think I've ever really believed women could possibly find me attractive.

(2) For me, being rejected and/or humiliated after approaching someone is an almost paralyzing fear.

(3) My professional/career/financial situation is only slightly better than my romantic/sexual situation: I'm always either barely getting by or in some crisis where staying non-homeless is my only priority.

I want to understand what the fuck is wrong with me and why I'm staring at a lifetime of totally unfulfilled romantic and sexual hopes and dreams. The last thing I need right now is some Pollyanna bullshit. I want brutal honesty. A Lifelong Onanist Needs Explanations

Some people are alone all their lives because they're too damaged or too

terrified or too terrifying, ALONE, and some people are alone all their lives because they are simply, as the cliché goes, unlucky in love. It sounds like you suffer from social and sexual anxieties — damaged and terrified — and could benefit from seeing a shrink. You say you're barely getting by, ALONE, but if you're spending money on cigarettes or booze or pot or all three, well, you might want to prioritize your mental health over those nonessentials.

Now here's the usual line of Pollyanna crap that we advice professionals are supposed to squart out for people like you: There's someone out there for everyone, kiddo, hang in there! But that's a lie, ALONE, and you know it and I know it and everyone who's ever said that knows it. If it were true, then ... no one would be alone all his life.

Unfortunately, I can't just tell you to accept that you're going to be alone all your life because we can't know for sure that you were one of those people — one of those people destined to be alone all his life — until your life ends. So here's what you need to do between now and death: Keep a roof over your head, put food on your table, get some help with your emotional problems, and take your pleasures where you can. Do things you enjoy — alone, if you must — and you might meet someone along the way.

Or not.

And finally, ALONE, if the only intimacy available to you is paid sex with cheap street prostitutes — or, as they prefer to be called, "conveniently located and economically priced sex workers" — that's better than nothing. Remember: Sex workers are part of the solution for you, if not

an entirely satisfactory solution, so have a little gratitude and treat them with respect.

I'm a 60-year-old white male, securely retired from a successful professional career. I own a nice home that's paid for. I ought to be happy, right? There's just one catch: I'm still a virgin.

Growing up, I suffered the out-cast status to which class brains are routinely assigned. So I fell behind socially. Then I went to an elite, all-male university and fell even further behind. The sexual revolution passed me by. So I retreated into my career. I never learned how to date. I considered paying for sex, but I decided that was the equivalent of admitting that I was a failed human being. Now I spend my days consumed with loneliness, resentment of the past, and a constant longing for a hint of intimacy. Longevity is a family trait, and I expect to live into my 90s. Is there any plausible way to salvage something from this mess?

Stop The Parade, I Want To Get On

You've got a big advantage over ALONE, STPIWTGO, in that you're financially secure. That's something that many women look for in men — women are sex objects, men are success objects, blah blah blah — and you could leverage your professional success to your personal advantage. You wouldn't be the first man who was paying for sex but, since he was careful to launder the money through a relationship, wouldn't have to admit to "paying for sex." So, STPIWTGO, why not sell the house, move to a retirement community where single women outnumber the men, wear nice clothes, and drive a nice car?

But first: See a doctor. Reading your letter, I wondered if you don't suffer from an undiagnosed case of mild-to-moderate autism. There's no cure, but a diagnosis might make you feel like less of a failure, STPIWTGO, and it could give you a better idea of the obstacles you need to overcome to make a personal and romantic connection with a woman between now and death.

And I know you're opposed to "paying for it" in the traditional sense — no conveniently located and economically priced sex workers for you — but you also might want to consider seeing a shrink who can refer you to a sexual surrogate. Then your insurer will pay for it, STPIWTGO, not you.

Find the Savage Lovecast (my weekly podcast) every Tuesday at thesranger.com/savage or email mail@savagelove.net

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The Erogenous Zones Inside Your Partner's Head



**MY MESSY BEDROOM JOSEY VOGELS
IF YOU'RE NOT STIMULATING
THEIR EGO AND THEIR
INTELLECT, THEY WON'T BE
FULLY TURNED ON IN BED**

Last week I wrote about the whole question of where sex starts and how, even before you get physical, you need to create anticipation, buildup, and desire. Stimulating your partner's brain is as important as stimulating other bits.

So, as I promised at the end of that column, here's some advice on how to stimulate each other without even taking your clothes off.

Stimulate each other's ego. We all love to have our egos stroked. It makes us feel sexy, alive, and at the top of our game. But amidst the day-to-day grind, we forget that our partner needs our attention and admiration. "But she knows I think she's amazing," the guys say. Yes, but telling her on a regular basis will get you

laid more regularly, I promise.

Remember how much fun flirting was when you were first dating? When you were working for it? Trust me, it's just as much fun when you've been together for a while. Even more so because you know the person's going to go home with you at the end of the night.

During conversation, touch your partner's elbow or rest your hand on their knee. Play footsie under the table. At parties, flash each other a seductive smile across the room. Next time you're out for a drink together, banter like you've just met.

Stimulate each other's sense of humour. According to a survey by Pfizer, makers of Viagra, 92 per cent of Canadians rated laughter as one of the best aphrodisiacs and 96 per cent said it's an important element when it comes to keeping sex and romance alive.

Sadly, though, more than half (66 per cent) of Canadians said they need to put more effort into making their partner laugh more often, with one in four saying they only find something to laugh about two to three times a week and eight per cent admitting they only laugh with their partners once a week.

So, go to the park and push each

other on the swings. Play on the monkey bars, slide down the slide. Have a pillow or a tickle fight. Have a staring contest and see who cracks up first.

Stimulate each other's intellect. In the early days of your romance, you talked into the wee hours dissecting the meaning of life, love, your pasts, your future together, whether Paris Hilton is a sign of the decline of civilization or a subversive feminist icon. Now you find yourselves having the same conversations every night over dinner — how was your day, what time do the kids have to be picked up from soccer tomorrow, is it time to flip the mattress?

There's certainly comfort in the familiar, and sharing the mundane details of your day-to-day life can be reassuring, even sweet. It can also be incredibly romantic to be comfortable enough with one another to enjoy content silences together. But enjoying stimulating conversation together keeps you excited about one another. Just as your sex life needs to be occasionally jolted out of its rut, your conversations might need some kickstarting.

So go to an art gallery or museum together. Start your own two-person book club. Keep a jar for conversa-

tion topics and whenever you think of something, write it down and toss it in — then, after dinner, pour a couple brandies and pick a topic. Come up with something you both want to learn more about. Do individual research and plan a romantic dinner date to discuss each other's findings.

Stimulate each other's imagination. A simple "mmm..." put before a "thinking of you" text sent in the middle of the workday suddenly makes it suggestive, sparking your partner's sexual imagination. If you're feeling extra-creative, pen your squeeze an erotic story, or simply recount a memorable one from your past in a discreet voicemail message (Be sure to send a followup text letting them know they should

be sure to listen to their messages in private.)

Obviously, as with anything these days, be aware of privacy issues. If you text your partner a racy picture or send a steamy e-mail or video clip, make sure it's not going to end up in the wrong hands and turn you into the latest viral message sensation.

Send your partner a daily e-mail, including one thing you find sexy about them. Leave a Post-It note on the mirror before you leave for work telling them to text you one thing they'd like you to do for them tonight. Mail your partner an old-fashioned, handwritten love letter, complete with fancy stationery and envelope.

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130. Coming Events

YOU'RE INVITED - Grande Cache's 40th Anniversary, July 4 - 7, 2009. RSVP: 40thanne@grandecache.ca "Be counted..." Come Celebrate. Contact 1-800-827-3362.

190. Announcements

ALBERTA ENVIRONMENT develops ambient air quality objectives and guidelines under the Environmental Protection and Enhancement Act. Public consultation is a part of the process. In 2000 and 2004, Albertans were asked to identify and nominate pollutants that affect air quality. Alberta Environment is now considering further contaminants for the objective setting process. Add your voice to the process by nominating air pollutants that concern you the most and why they concern you. Your nomination will be considered by a multi-stakeholder committee with representatives from non-government organizations, industry and government who will recommend the next set of substances for new or updated ambient air quality objectives to Alberta Environment. To nominate a substance or to request more information please visit the Clean Air Strategic Alliance website at www.casahome.org. Send an email to: nominations@casahome.org or call 780-427-9793. Deadline for nominations in Sept. 25, 2009.

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410. Education/Training

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HAVE FUN making money as an actor, actress or film extra on

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The Canadian Red Cross-

Respected program is seeking caring and committed individuals to become Volunteer Prevention Educators. Information session Aug 10 from 1:30-3:30 pm. Call 780-423-2680 or email: edmonton.respected@redcross.ca.

The Northern Alberta Brain Injury Society (NABIS) is looking for a

volunteer to assist a person with an acquired brain injury 3 hours a week at the YMCA gym. Call Service Coordinator Lara Coad at (780) 479-1757.

The Youth Emergency Shelter Society is recruiting volunteers

for fundraising events. Lots of fun! Contact Michelle at 780 468 7186 ext 234 for more info.

U of A is seeking MAJOR

DEPRESSION sufferers who are interested in participating in a research study. Please call 780-407-3906 or email UoADep@gmail.com.

Volunteers needed for Terry Fox

Run Edmonton on Sept. 13 at Hawrelak Park. E-mail: terryfoxrun2009@gmail.com.

VOLUNTEERS NEEDED!

Used Book Sale August 8, 2009 9 a.m. - 3 p.m.

Edmonton Downtown Farmer's Market

Jasper Ave - 104 Street For information 780-424-5514 palsvolunteers2003@yahoo.ca

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volunteer to assist a person with an acquired brain injury for 3 hours a week at The Sledward Center. Call SCLS worker at (780) 439-5087 ext. 30.

2005. Artist to Artist

Looking to connect with other self published authors. Contact Laura at nature_lvg1@hotmail.com

2010. Musicians Available

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Heavy rock band seeks bass

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ASTROLOGY • JULY 30 - AUG 5 • BY THE KID

CRUISIN' THE COSMOS

LEO (JULY 23 - AUGUST 22)

Grasshoppers and cats have a lot in common. Cats live for the moment and enjoy life as it comes. Of course, that's where the comparison ends 'cause cats wouldn't make the same mistakes as a lowly bug, would they? Well then, start workin' 'n' quit bummin', 'cause you know that winter's a-comin'!

VIRGO (AUGUST 23 - SEPTEMBER 22)

O is for "optimist" and "ostrich." An optimist thinks things'll get better, but an ostrich thinks they already are. As you can understand, with its head in the sand, that ostrich ain't gettin' too far. Thankfully, you still see some reality and know that O also stands for "opportunity" — unless you are an ostrich, of course!

LIBRA (SEPTEMBER 23 - OCTOBER 22)

You air signs often let your head drift far off into the clouds, where deviation from lofty ideals ain't allowed. Trouble is, when you look down on folks from so far above the Earth, it's hard to see their worth. This week, show some understandin', or you could soon see a crash landin'!

SCORPIO (OCTOBER 23 - NOVEMBER 21)

Like Peter Parker, you're learnin' that with great power comes great responsibility. You can dig that, but do you wanna learn

first-hand how folks love nothin' more at all than to see the mighty fall? This week, watch your step very carefully, or that's exactly what they're gonna see!

SAGITTARIUS (NOVEMBER 22 - DECEMBER 21)

The tide is turnin' and there's no use in fightin' it, mostly 'cause there's no way of knowin' which way it's presently goin'. That don't mean you oughta give up 'n' let yourself sink deep into the drink. Just keep yourself afloat and if you don't reach shore, you'll soon get picked up by a boat!

CAPRICORN (DECEMBER 22 - JANUARY 19)

If you're wonderin' why your life seems to have started to stall, it's probably just 'cause you can't have it all. Sooner or later, something's gotta give, since you can't continue to live this way indefinitely. Sacrifice can be painful, it's true, but in this case, the pain'll pay off for you!

AQUARIUS (JANUARY 20 - FEBRUARY 18)

You Aquarians naturally wanna make changes in the world but, unfortunately, a common no-no is to try to do so solo. There's strength in numbers, and if you wanna awaken folks from their slumber, you'll be much more effective if you team up with those who share a similar directive!

PISCES (FEBRUARY 19 - MARCH 20)

When water gets stagnant, it starts to stink. That's why you need to stir yours up a lil' bit. This week, take some time out for yourself to figure out what needs to be shaken up in your life. Once you know which way you want things to flow, you'll soon be able to make it so!



ARIES (MARCH 21 - APRIL 19)

There are huge horns on your head, so it's like you were genetically engineered just to bash it into stuff your whole life. Well, now there's one more wall to smash that's causin' you strife. If you're up to, and succeeded at this task, then you'll soon get the answers for many questions you ask!

TAURUS (APRIL 20 - MAY 20)

Y'know, a coward doesn't necessarily need to be afraid. Laziness can cause some of the same symptoms, like avoidin' doin' what needs to be done or takin' a chance and havin' some fun. The fact is, whether it's somethin' you want or you need, you've gotta take some kinda action if you wanna succeed!

GEMINI (MAY 21 - JUNE 20)

Look out Gemini, 'cause within a month and a bit, your short attention span is about to wreak havoc with your well-laid plan. That's when Mercury'll go retrograde, and your good intentions'll start to fade. However, there's hope, and if you build enough momentum now, when September comes you won't be tempted to coast!

CANCER (JUNE 21 - JULY 22)

Fallin' off a horse is easy. One, two, three is easy. Stealin' candy from a baby? Easy. Bein' in love? No way, José. If it was, would people write so many stories, poems and songs about it? This week, rise to the challenge, and your efforts at preventin' love from bein' thwarted'll be handsomely rewarded!



GEMINI
 "the twins"

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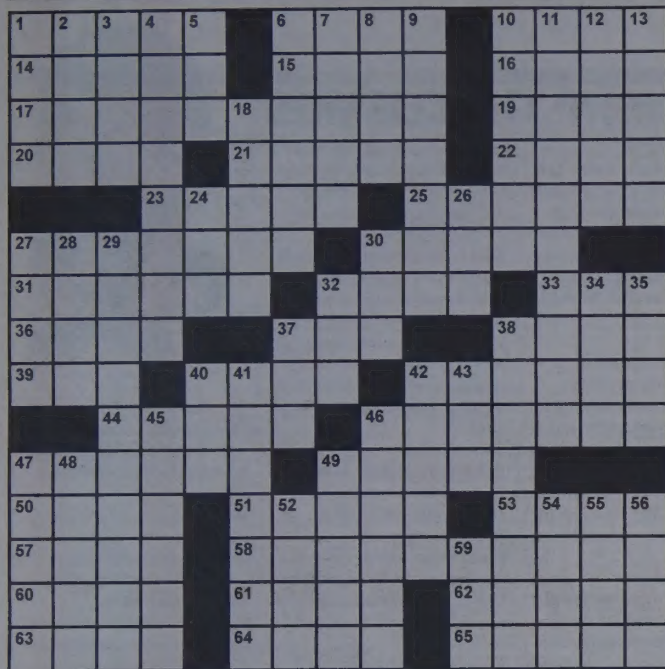
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- 6 Actor Wyle
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- 27 Teensy bug
- 30 22-across's instrument
- 31 "Yeah, maybe"
- 32 Cautious
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- 36 Get set, briefly
- 37 Irk
- 38 It may be inside
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- 40 Extra weight
- 42 Packaging strings
- 44 Sound in an emergency
- 46 It gets thrown on the grill
- 47 "Supergain" used in some

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- 49 Like old Norse alphabets
- 50 Second-in-command: abbr.
- 51 "Nothing ___" ("Fuhgeddabout-dit")
- 53 Perlman of "Cheers"
- 57 "Don't ___ me, bro!" (2007 catchphrase)
- 58 Bans all alcoves?
- 60 "Barrel of ___" (Depeche Mode song)
- 61 No-cost
- 62 Band of eight
- 63 Sax mouthpiece
- 64 Jamie of "M*A*S*H"
- 65 Oil painting primer

DOWN

- 1 O and W, for short
- 2 Heaps
- 3 Singer Coolidge
- 4 Like beauty, so it's said
- 5 "One, Two, Buckle My Shoe" bird
- 6 Workday start, for some
- 7 Donor's offering
- 8 Author Oz
- 9 Flat, messy do on a hot day, perhaps
- 10 ___ Islands (British territory near Cuba)
- 11 Really tiny amt. of a form of oxygen?
- 12 Rizzo of "Midnight Cowboy"
- 13 Sigourney Weaver sci-fi film

- 18 Abbr. denoting pictures in a book
- 24 "Abso-friggin-lutely!"
- 26 Jewish American Heritage Month
- 27 Takes teeny bites
- 28 "Revenge of the Nerds" bully
- 29 The debate topic: Grafton, the author?
- 30 Peace, to the Pope
- 32 Part of www
- 34 Company that sells EFFECTIV office furniture
- 35 Fumigation target
- 37 Mover's rental
- 38 "Bad, Bad Leroy Brown" singer
- 40 Way to swing
- 41 Start a song, like with a drummer's beat
- 42 Dance with a rose
- 43 It started in 1914: abbr.
- 45 Mean
- 46 "Homestar ___" (popular Internet toon)
- 47 Country home to Al Jazeera
- 48 Grammar subject
- 49 Platform for choir members
- 52 Gumbo ingredient
- 54 Have the ___ for (get a crush on)
- 55 Squeaks by, with "out"
- 56 Concerning
- 59 Holiday drink

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t51

Helio Castroneves, left, Will Power, centre, and Scott Dixon hoist their trophies under a shower of confetti after winning Edmonton's IndyCar Series race.
PHOTO BY JOHN ULAN

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“I chose the wording in my bill **very carefully.”**

FORMER MP KEN EPP SPOKE WITH SEE'S ANGELA BRUNSCHOT ABOUT HIS CONTROVERSIAL BILL ON FETAL RIGHTS

In defending his (Unborn Victims of Crime) Bill C-484 over the past year, Ken Epp has repeatedly said laying a separate charge for the death of an unborn child will not impinge upon the right of a woman to choose an abortion – and indeed, the bill does include clarifying language stating that abortion (or any other behaviour a woman chooses to engage in during her pregnancy) would not be considered

an attack. “I chose the wording in my bill very carefully,” he says, “to reflect what I’m actually seeking to do.”

“A child is a child,” says the former Canadian Alliance member.

“To the mother who is pregnant by choice and wants to have a baby, that is in fact a baby. In fact, it is a human. It’s nothing else but a human, but it’s not recognized in our Criminal Code as such. So, as not to upset the appellation, I haven’t changed the definition of human. I haven’t called it murder. I’ve been very careful.”

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